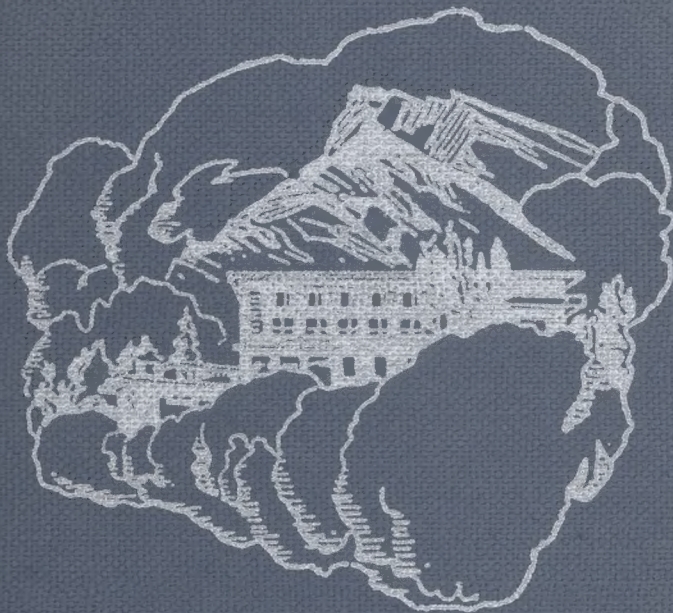


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Cameron

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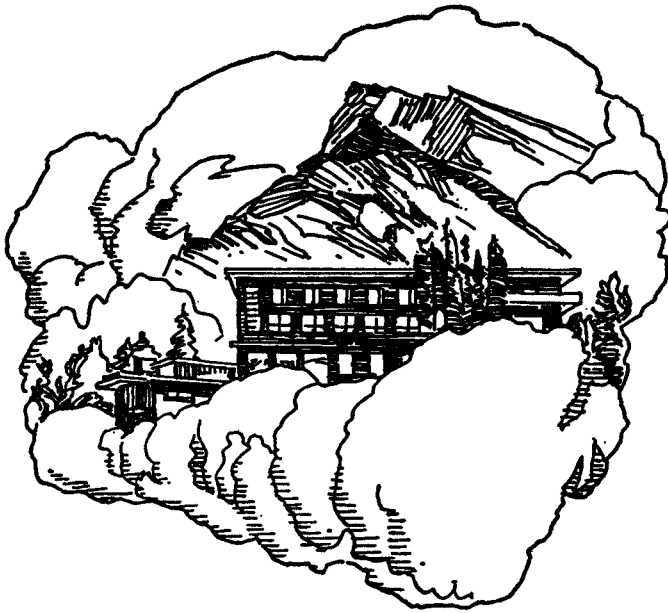
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CAMPUS IN THE CLOUDS

Donald Cameron

CAMPUS IN THE CLOUDS



McClelland and Stewart Limited
1956

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Dedication

This book is dedicated to Mrs. J. H. Woods of Calgary whose generous support at a critical time gave the final impetus necessary to establish the Banff School on a permanent basis. Hers has been the example that others have followed.

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CONTENTS

	<i>Acknowledgment</i>	ix
I	LAYING THE FOUNDATION OF UNIVERSITY EXTENSION	1
II	THE BEGINNING OF THE BANFF SCHOOL	9
	<i>A School in the Arts Related to the Theatre</i>	9
	<i>The First Banff School</i>	10
	<i>Beginnings of Expansion</i>	13
III	ALWAYS GET THE BEST	19
	<i>Playwriting and Play Production</i>	19
	<i>The Banff School in Relation to the Com- munity</i>	22
	<i>The Beginning of the Dormitory and Dining- Room System</i>	22
IV	ON ITS OWN FEET	26
	<i>Oral French School 1939</i>	28
	<i>Gwen Pharis—Playwright</i>	29
	<i>The First Building—The Banff School Auditorium</i>	30
V	THE SCHOOL AND THE WAR	34
	<i>Handicraft Division Added 1941</i>	36
	<i>The Alberta Folklore and Local History Project</i>	38

VI	RAPID GROWTH	42
VII	PLANS	51
VIII	A MAN OF VISION	60
IX	A PANHANDLER'S PROGRESS	73
	<i>Financial Operations</i>	93
X	A CENTRE FOR CONTINUING EDUCATION	95
	<i>The Development of the Banff School of Advanced Management</i>	101
XI	THE PHILOSOPHY BEHIND THE SCHOOL	104
	<i>The Principle of Need</i>	105
	<i>The Function and Responsibility of the Extension Worker</i>	105
	<i>Use What You Have</i>	105
	<i>Start From Where You Are</i>	106
	<i>The Best Age in Life for Learning</i>	107
	<i>You Get What You Pay For</i>	108
	<i>Communication is a Two-Way Process</i>	109
	<i>Residence Life is Important</i>	110
	<i>The Setting is Important</i>	111
XII	WHAT OF THE FUTURE?	113
	<i>A Private Preparatory School</i>	117
	<i>A Recreational Training Centre</i>	119
	<i>A Training Institute for Retirement</i>	120
	<i>A Training School for Leaders</i>	121
	<i>A Provincial and National Conference Centre</i>	122
	<i>A Retreat for Scholars</i>	123
	<i>A Liberal Arts College</i>	123
	CONCLUSION	126

ACKNOWLEDGMENT

Campus in the Clouds is the story of the birth and growth of an institution. It is the story of an idea and faith in the things of the spirit shared by a lot of people. It is impossible to acknowledge by name the contribution of all who made this adventure possible, but some must be mentioned even though their greatest reward will come from seeing their dream come true.

Among the first to be acknowledged are the pioneers who had the courage to blaze a new trail in a rugged and pioneer land and in whose debt we shall forever be. Among these was that first great president of the University, Henry Marshall Tory, whose imagination and conception of the role of a provincial university has been justified ever since. Then, A. E. Ottewell and E. A. Corbett who pioneered a new concept of adult education in Canada. To philosopher John MacEachran and the versatile W. G. Hardy who, along with R. C. Wallace, contributed to the initial planning and thinking.

Mention must also be made of the Carnegie Corporation which, as in so many instances before and since, has given the support necessary to explore and develop an

idea. To them I owe a personal debt for a scholarship which gave me an opportunity to explore Europe for ideas which have been a constant source of inspiration and strength for everything I have done since. Likewise to the Rockefeller Foundation whose timely assistance broadened the scope of the School in important ways. Then there were the first teachers who deserve a special word because they, in the last analysis, provided the supreme test of the validity of the plan. To Elizabeth Sterling Haynes, the first Extension Specialist in Drama; to F. H. Norbury who took the first displays of paintings and crafts to the rural community; to A. C. Leighton, head of the first painting classes at Banff and to his successor, H. G. Glyde; to Viggo Kihl and Max Pirani of the Royal Conservatory of Music in Toronto who laid the foundation of the music division which has since been so carefully nurtured by such great teachers as Ernesto Vinci and Richard Eaton.

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a constant source of strength while his vision and challenging ideas have been a source of inspiration.

One other individual whose debt I must acknowledge is my wife, Stella Mary Cameron, who in good times and in bad, night or day, has worked for the success of the Banff School. As Adviser to Women Students she has been a counsellor and friend to hundreds of students and saved many a heartache for students and parents alike. But above all she has been able to bring another counsel and another point of view to the consideration of School affairs that has been of inestimable value. Finally, a word of gratitude is due the hundreds of students who have worked loyally and hard to create that standard of high achievement and contagious enthusiasm which today are the hallmarks of the Banff School.

Banff, Alberta
December, 1955

DONALD CAMERON

CAMPUS IN THE CLOUDS

Chapter I

LAYING THE FOUNDATION OF UNIVERSITY EXTENSION

WHEN THAT STATESMAN IN CANADIAN EDUCATION, Dr. Henry Marshall Tory, became the first president of the University of Alberta in 1908, he brought to his new post some very definite ideas as to how a state-supported university should serve its constituency. He believed that the university would thrive and prosper to the extent to which it made itself felt in a personal way in the lives of the people it served. Far from believing that university professors should restrict themselves to the cloistered halls of learning, he held the conviction that these men should get out among the people. He set the example himself, going by train and horse and buggy to many a remote community. He was followed by such stalwart pioneers of the University as Dr. W. H. Alexander, Professor of Classics, Dr. E. K. Broadus, esteemed and feared martinet of the English department, Dr. Adolph Lehman, Professor of Chemistry, Dr. W. H. Boyle, Professor of Physics, and a host of others. They lectured to audiences of farmers and

businessmen in villages and towns and in country halls and schools. They talked of Byron and Keats and Chaucer and Sir Walter Scott; they talked of evolution and the theories of Darwin; they talked of the laws of Newton and the principles of economics. They talked of history and philosophy and the civilizations of the past. They talked of the glory that was Greece and the grandeur that was Rome. They often sat far into the night in lonely farm houses exchanging ideas with farmers who were formerly engineers, teachers and artisans from the four corners of the world—people who had come to Canada to build a new civilization in the “last great empire” of the West.

Dr. Tory and his colleagues of those early days knew the hunger of the people for the things of the spirit as well as the body and they sought to establish as close and intimate and personal a relationship with them as possible. They believed that they had something to offer the people and they knew that each professor returned to his classroom a wiser man and a more vital teacher because of his association with the people.

This was the beginning of university extension in Canada and with such a beginning it is not to be wondered that Dr. Tory should lose no time in organizing a formal extension department in the University to take the University to the people.

The formal organization of the Extension department took place in 1912, the first of its kind in Canada. Dr. Tory selected from the first graduating class a most unusual man in the person of Albert Edward Ottewell. Ottewell was a huge man who weighed nearly 300 pounds. He had been a farmer, lumberjack and miner, and at the age of twenty-seven decided he wanted to get an education. He started by writing his Grade VIII and then went on to complete his high school, and to graduate with honors in Classics in 1912.

Ottewell knew the country and he knew the country people. The first contact many a new settler had with the University of Alberta was when Ottewell with Bunyanesque enthusiasm led the crowd in a country school in singing "Alouette" until he made the rafters ring. He would then get out his "magic lantern" and proceed to lecture on anything from "The Days of Ancient Rome" to an exposition of the Darwinian theory of evolution. Sometimes Ottewell would be accompanied by the late Dean Howes, first dean of the Faculty of Agriculture, who talked on the application of science to agriculture and in doing so gave many a prairie youth a new pride in the dignity of the profession of agriculture.

Ottewell was soon joined in the Department of Extension by two men very different in temperament and training, but like himself possessed of a keen appreciation of the worth and dignity and intelligence of the ordinary citizen. They were E. A. Corbett and D. E. Cameron*—both trained for the ministry, and both renowned as pioneers in university extension work and in adult education in Canada. They laid a foundation and established a tradition of public service that was very high indeed.

As these men travelled the prairie trails of a young and pioneer country, they were impressed with the hunger of the people for good books and music and the artistic stimulus of painting and craftsmanship. A frequent question from parents who had known the solace of good music in an older land, or the lift that comes from seeing fine paintings or great cathedrals in their homelands, was, "Can't the University do something to help us get some musical education for our children?" "Can't you help us to let them see something of paintings and crafts—something other than the lurid store calendar which is often the sole decoration of a frontier home?" "Couldn't the

*A distant relation of the author.

University provide assistance with dramatics and help to raise the standards of community theater?" These and countless similar requests were constantly meeting the extension men, and the seed fell on responsive soil.

By 1930 the University of Alberta's extension program had become well established. Under Dr. Tory's able leadership the University had grown with the country, and it is probably true to say that no university in Canada developed a closer relationship to the people it served. Through hundreds of individual lectures given in cities and towns, in villages and country schools and halls; through numerous short courses at the University and in country places; through its own publications and through its own radio station, the University had established a degree of communication with and a sense of possession by the people of the province that has had few equals in Canada.

In the fall of 1929 Dr. Tory left Alberta to become president of the National Research Council of Canada. In the same year A. E. Ottewell, who had put in sixteen years of rigorous pioneer work in university extension, became registrar of the University. E. A. Corbett, who since 1922 had shared Ottewell's mission in extension (and I use the word mission advisedly), became director of Extension. In the same year he called me, then a callow undergraduate, and told me there would be a job for me in extension if I wanted it on graduation in the spring of 1930. I took it and have been at it ever since.

By 1930 the first phase of prairie settlement in Alberta had been accomplished. The thirty years since the turn of the century had been years of tremendous physical achievement. New lands had been opened up. Roads had been built. Schools and hospitals, churches and stores were grouped together in hundreds of prairie communities. In this period of time the energies of the people had been primarily concerned with the physical challenge and the

physical tasks of laying the foundations for a permanent settlement and civilization.

From the founding of the University in 1908 until the beginning of the 1930s the University had grown with the province and made a place for itself in the life of the majority of communities.

With the coming of the Great Depression, accompanied as it was by crippling drought in the years 1930 to 1937, people were thrown on their own resources to an even greater extent than in the early years. They had to develop their own concerts and provide their own plays, if they were to have them. They had either to create their own cultural and recreational resources or do without them. In a situation of this kind, and because of the close liaison between University and community that had been built up over the years, it was only natural that the people turned to the University for further help and assistance.

With the departure of Dr. Tory the presidency of the University fell to another man with a gift for meeting and talking to the common people. Dr. R. C. Wallace, who was president from 1929 to 1936, shared the belief in the importance of extension work to the University that had characterized Dr. Tory and his associates, and in spite of falling budgets he sought to give such encouragement as he could to the extension program. As the demands increased for the University to do something to develop an appreciation of art, music and drama on the part of a generation of native-born who had not had an opportunity to know at first hand the place these activities had in a well-balanced life, the University sought and found aid in making at least a beginning in doing something about it.

The president and a committee consisting of E. A. Corbett, Director of the Department of Extension, Dr. W. G. Hardy, Professor of Classics, and Dr. John MacEachran, Professor of Philosophy, drew up plans for a program in

the fine arts for submission to the Carnegie Corporation of New York. On May 24, 1932, the Corporation made a grant of \$10,000 a year for three years to the Department of Extension for the advancement of a program of work in the Fine Arts. In the depression years of 1932-35, \$10,000 looked like a lot of money but when it is remembered that the constituency in which the program had to be developed extended from the American border on the south, 750 miles north to the Arctic Circle, and that it varied in width from 250 to as many as 450 miles in the centre, it will be seen that careful thought had to be given as to how to obtain the most far-reaching results from so small a sum.

The committee decided early that the greatest value would be obtained from the funds by setting standards of achievement in music, art and drama, and by training community leaders who would in turn train others, thus multiplying the effect of the initial expenditure many times over.

An early decision affecting extension work in music was to use the University's radio station CKUA, a non-commercial, educational station, to put on programs of good music every day. Each evening *The Symphony Hour* was presented, during which recordings of great musical works were arranged with understanding and sympathy and played without interruption. To this day this musical program remains one of the most appreciated in the province. Talented artists were encouraged to perform regularly and these live programs were supplemented by light operatic and popular music of quality so that no matter what time the listener tuned in to CKUA he was sure to hear a program of good music.

Another means of establishing standards of appreciation and encouraging promising talent was through the provision of competent adjudicators for all of the school

and musical festivals held throughout the province. The University selected qualified musicians and paid them a fee and their expenses to carry out the adjudications. No one, apart from the Radio Secretary, Sheila Marryatt who had a good knowledge of music, and the early radio announcers, H. P. Brown and Richard MacDonald who also had good musical backgrounds, was on salary. Mr. Brown and Mr. MacDonald were brought in as part-time announcers from other full-time jobs. In this way a little money was made to go a long way and to affect many people.

In the fields of painting and handicrafts the situation was not so easy. Paintings could not be broadcast over the air, nor could painters be employed as extension lecturers on a full-time basis with the limited funds available.

Here again the committee hit upon an ingenious device which served its purpose well and developed a climate in which some unusual results have been achieved in subsequent years. The province was divided into two huge regions, one north and one south. The Lacombe-Coronation line of the C.P.R. was used as an east-west dividing line. Dr. W. G. Carpenter, who was then principal of the Provincial Institute of Technology and Art in Calgary and one of the pioneers in encouraging the arts in Alberta, was asked to assume responsibility for the southern region, and E. A. Corbett had charge of the northern district.

A selection of paintings was made from the National Gallery of Canada and these were supplemented by two collections of paintings by Alberta artists. In addition, a collection of print reproductions was assembled and these were further supplemented by lantern slides. A qualified lecturer was engaged and he was equipped with a panel truck, a projector, the collection of paintings and prints and sent on tour lecturing to community groups and schools on a regular itinerary. In the first two years Major

F. H. Norbury, the lecturer, visited hundreds of points with his exhibition and lectures. People came by team and on horseback and by car, sometimes twenty and thirty miles, to see the pictures and listen to the lectures.

In the third year of the program a collection of 320 pieces of handicraft was assembled through the co-operation of the Canadian Handicrafts Guild and these were taken on tour in the same manner as the paintings had been taken in previous years.

The result of this phase of the program was to create a great deal of interest in art and handicrafts and to establish the foundations on which the programs of the University's community art classes and the work of the Handicraft Guild were to develop later.

In the field of drama the committee felt that there existed a special need and a special opportunity. It was agreed that a full-time appointment should be given to an extension specialist in drama. The first person selected for this position was Elizabeth Sterling Haynes, a woman possessed of a rare enthusiasm, the ability to inspire people and the gift of doing a lot with very little.

Mrs. Haynes used as theaters the hundreds of community halls and schools scattered from Milk River in the south to Peace River in the north. Her students were the farmers and villagers and the townspeople in the same area. Her duties were to provide first-class technical instruction, skilled advice and enthusiastic assistance to school and community drama groups to the fullest extent that her time and energy would permit. This she did until the termination of the grant at the end of 1936.

Here again the work of building a community theater in such a large area could only be done by training the leaders who lived and worked in the community, and the problem of how and where to do that training was one that had to be decided early in the program.

Chapter II

THE BEGINNING OF THE BANFF SCHOOL

A School in the Arts Related to the Theatre

THE DECISION "TO ESTABLISH A SCHOOL IN THE ARTS Related to the Theatre" was ambitious and one destined to have far-reaching effects. The following story, while it may be apocryphal, is nevertheless a good story and is probably not far removed from the truth.

For some years the Alberta Drama League had been sponsoring a provincial festival at which those most talented from community and little theater groups were encouraged to present their plays in annual competition. The 1932 Festival was held in January in the city of Lethbridge. The panel of adjudicators consisted of three distinguished Canadians in the persons of Leonard W. Brockington, then solicitor for the city of Calgary, C. J. "Tiny" Elphicke, then manager of radio station CJCA in Edmonton, and E. A. Corbett, then director of the Department of Extension of the University of Alberta.

History does not record whether the offerings of the Drama League in that year were any better or worse than many that have gone before and since. However, the story goes that the adjudicators, having done their duty by the plays as they saw them, retired to a room in the Marquis Hotel, and there, with appropriate refreshments to revive them, the three men proceeded to discuss the plays and the players. In the course of the discussion, Brockington is supposed to have remarked that, contrary to what someone else had said, what this country needed most was "not a good five-cent cigar, but an honest-to-God theatrical training centre where the leaders of community theater could get some fundamental training in the elements of the theater." And someone else, the record doesn't say who, spoke up and said, "Amen, and the place to hold it is Banff."

Regardless of whose original idea it was, the suggestion of establishing the training centre at Banff was a stroke of inspiration.

Following the Lethbridge Festival the committee in charge of the Carnegie Grant agreed that the most effective way of using the grant in the field of drama was to devise a plan for training community leaders and it was agreed to hold "an Experimental School in the Arts Related to the Theatre" at Banff in August 1933. The School was to be operated under the direction of the Department of Extension with E. A. Corbett as its first director.

The modest experiment in providing a training centre for community leaders in theater has in subsequent years grown into the nationally known Banff School of Fine Arts.

The First Banff School

In deciding to hold the initial school in the arts related to the theater in Banff, it must be remembered that the

University possessed no facilities of its own in the town of Banff. However, one of the slogans of the Department of Extension has always been "Use what you have." We have always looked upon our function in the field of adult education as being the agency with the responsibility of mobilizing the educational and physical resources of our constituency and bringing them to bear on meeting people's needs. With this as a guiding philosophy, it was a simple matter to go into the town of Banff and discover to what extent the physical needs of the school such as classrooms, theater, housing and dining facilities were available.

Preliminary investigation revealed that the Banff School Board with two excellent schools, one public and one high, was willing to make these available to the University during July and August when they were ordinarily vacant, in return for a nominal rental which actually was no more than enough to cover light, heat and janitor services. This generous attitude on the part of the School Board is still in effect.

In 1883 the late Dr. R. G. Brett, owner of the Brett Sanatorium at Banff, and later, 1921-25, lieutenant-governor of the province, had built a small theater on the sanatorium grounds. In August 1933, this theater, although in a state of disrepair, was still standing complete with boxes and gilt-painted cupids. With a little improvisation and some judicious use of hammer, lumber and paint, it seemed that reasonably adequate teaching facilities were available.

When it came to housing and feeding the students it was decided that they would have to take their chances and live catch-as-catch-can with the tourists. They could always bring a tent and get tenting space, water and fuel and the use of picnic shelters from the Banff National Park authorities for one dollar per week. Having secured classroom and theater space and having decided on how the

students were to live and get their meals, the Department agreed to sponsor the School in Banff for four weeks during the month of August 1933. It was agreed that the School would be held if forty students registered in advance and paid a one dollar registration fee as an evidence of their intent and good faith. There were no other charges but students were responsible for the cost of their own travel and room and board.

Instruction in this initial school was to be provided by Elizabeth Haynes and Theodore Cohen, the latter a graduate in law from the University who gave up law to make a career in the professional theater. When the School opened, instead of forty students, 130 presented themselves for instruction, and for the next four weeks they proceeded to study the elements of stage production and acting with an enthusiasm not seen in a university classroom in many a year. Seventeen plays, mostly one-acters, were put in rehearsal. One play, Mary Caroline Davis', *The Slave With Two Faces*, was performed before the distinguished audience of the Institute of Pacific Relations which was meeting at Banff at that time. Perhaps the sincere appreciation of this distinguished group had something to do with generating enthusiasm for a repetition of the experiment in 1934.

Encouraged by the success of the initial school more ambitious plans were made for the second school in 1934. The time was extended from four weeks to the full month of August. The registration fee was increased from one dollar to five dollars and arrangements were made to augment the staff by bringing in Roy Mitchell, Professor of Drama at New York University, and Jocelyn Taylor and Wallace House of the same institution, to assist Mrs. Haynes and Mr. Cohen. Courses were offered in acting and directing, choric speech, make-up, costume, stagecraft, eurythmics and folksong. An even more am-

bitious production of plays was attempted than in the previous year. Maxwell Anderson's *Mary of Scotland* and Dunsany's *Gods of the Mountain* were produced in the Bretton Hall Theater before large and appreciative audiences. The enrolment consisted of 151 adults and thirty-two children and they came from widely representative points within the province and from twenty-five centres outside Alberta. The importance of the wide dispersal of students will be realized when it is remembered that these people served as local leaders and co-operated with the staff of the Extension department throughout the balance of the year and for many years afterward.

By the spring of 1935 most of the Carnegie Grant had been spent and as a consequence there had to be some curtailment in staff and a change in the registration fee of five dollars to a tuition fee of ten dollars. Mrs. Haynes and Mr. Cohen continued to be the permanent core of the teaching staff, and they were assisted by Professor F. G. C. Wood of the University of British Columbia and Miss Almena Yeomans of the Brandon Normal School. Classes in acting, directing, stagecraft, lighting, costume, choric speech and eurythmics were offered to ninety adults and forty-five children. An indication of how the work of the School was spreading beyond the province of Alberta can be gained from the fact that the students represented twenty-five different communities in Alberta, eleven in Saskatchewan, eight in British Columbia, three in Ontario, two in Quebec, and one each from Missouri, New York and Australia.

Beginnings of Expansion

In spite of the imminent termination of the Carnegie Grant which made the program in the fine arts and the theater school possible, the first steps towards an exten-

sion in the scope of the School's activities were taken in 1935. In that year a small beginning was made in the field of creative writing when Elsie Park Gowan, a graduate of the University of Alberta and an enthusiastic student of the School, was engaged to teach a course in the elements of playwriting. In the same year the initial steps were taken to add a course in painting to that in the arts related to the theater.

For some years previously, Mr. A. C. Leighton, head of the Art department of the Provincial Institute of Technology and Art at Calgary, had been conducting sketching classes for local enthusiasts at Seebe and Kananaskis, about thirty miles southeast of Banff. It was suggested to Dr. Carpenter, then head of the institute, that there might be some mutual advantage gained by having his art students and the University's theater students come together under one roof. It was agreed a sort of companionate marriage arrangement should be tried out. The University could provide studio space in the Banff public schools and the two groups could share the same facilities while remaining under the direction of their respective sponsoring institutions. There was close collaboration between the painting and theater students from the beginning, and at the close of the 1935 school, arrangements were made that the theater classes of the University and the painting classes of the institute should be brought together under the name of the Banff School of Fine Arts, and that the new school should be under the joint direction of the Department of Extension of the University of Alberta and the Provincial Institute of Technology and Art. One practical advantage of this union was that the institute was to provide either the instructors in painting or the salaries for them, an arrangement which prevailed until 1941, when the School became the sole responsibility of the University.

The conclusion of the 1935 School coincided with the termination of the Carnegie Grant and Mrs. Haynes was released from her duties as Extension Specialist in Drama until other arrangements could be made. In the meantime the University prepared a report on the accomplishments made as a result of the initial grant and submitted it to the Corporation along with a request for an extension for another period.

In assessing the work done in the years 1932 to the end of 1935 there could be no doubt that good value had been obtained for the money spent. The quality of plays entered in the local festivals had increased appreciably. There was an enthusiasm and vitality in the high school and community drama groups, more particularly in the small communities, that was at once healthy and encouraging. In the fields of music and painting the results were more difficult to measure but again the quality of the offerings at the music festivals had been undergoing improvement and there was decidedly greater interest in painting and handicrafts than had existed three years before.

In January 1936 the Carnegie Grant was renewed for a further two years with the advice that the University should make provision to carry the program itself at the end of that time. In other words, the total grant was to be limited to \$10,000 a year for the five-year period 1932-1937.

With the assurance of the grant for two more years it was decided to extend the Banff program still further in the 1936 summer session and to offer music, art and theater. It was also decided to advertise the School for the first time as the Banff School of Fine Arts.

The theater division was again headed by Elizabeth Haynes and Theodore Cohen, while outside instructors Alexander Koiranski and Professor Joseph F. Smith, added greatly to the strength of the division. Koiranski was a myopic and lonesome little man; then director of drama at

the Cornish School in Seattle, but formerly a co-worker with Stanislavski in the Moscow Art Theater. Professor Smith was at that time a member of the Department of Speech of the University of Wisconsin.

An amusing incident developed during the last week of Koiranski's term although it seemed far from amusing at the time. Koiranski had had a rough time escaping from Russia during the Revolution. In fact he was lucky to be alive at all. As befitting one who had performed before the great in some of the leading capitals of Europe, he was a perfectionist and somewhat intolerant of the inept and dilettante. He was an artist of the first rank and could create an atmosphere by a movement or a shrug that few actors could equal. He was a great believer in pantomime and spent a good deal of time in giving the students concentration exercises. The students in his class were mainly teachers, high-school students and community drama people from the country, the small towns and villages, with a few of the more sophisticated representatives of city little theater groups. One day near the end of the course when the pressure of rehearsal was becoming urgent and tension was mounting, Koiranski's class didn't seem as responsive or intelligent as he thought it should be. He suddenly exploded, venting weeks of pent-up feeling on the surprised students. He called them impostors and deceivers and told them they shouldn't be there at all. He really gave them a thorough dressing-down. The first thing I knew about it was that the students had gone on strike and refused to attend any more of Koiranski's classes. I met the students and then met Koiranski, and the little man though bewildered and hurt still insisted that the students were dilettante and were not taking him seriously. Finally, Professor Smith and I got the students together, and when asked whether they thought they were benefiting by this course, they all agreed that it was most instructive. So we

suggested to them that in view of Mr. Koiranski's background and experience it was easier for them to understand him and make allowances than it was for him to understand them. A man of his background couldn't conceive of the paucity of training and experience and the limitation of facilities faced by the average teacher in outlying country districts. I knew this to be true because I had tried to give him the picture more than once without success. On the basis of this approach the students decided to go back to the classroom and were better students because of the flare-up. The last heard of Koiranski was when he wrote from Moscow, Idaho, where he was teaching, inquiring as to whether there might be another opening for him on the Banff School staff. He showed that he hadn't lost his sense of humour by saying he thought he was the "only Russian in Moscow."

The registration in 1936 was 120 adults and sixty children in the drama division, forty in art, and twenty-four in music. In starting the music division the first class was confined to a Master class in piano under the leadership of the late Viggo Kihl of the Toronto Conservatory of Music. Kihl was a good musician and an outstanding showman, and his classes were very popular from the outset.

At the beginning of August 1936 Dr. Corbett who had been director of the Department of Extension since 1929 and director of the Banff School since 1933 left the University to become director of the Canadian Association for Adult Education with headquarters in Toronto. It was then that I, who had been actively associated with him since 1930, became head of the Department of Extension and of the Banff School.

The year 1937 marked the beginning of a further extension of the Banff School. To the courses in theater, art and piano there was added a course in choral music under the

direction of Glyndwr Jones of Calgary. The painting division, which had been growing slowly since 1935, now employed five instructors: A. C. Leighton, H. G. Glyde, L. E. Pearson, W. A. Adam and Bernard Middleton. In this year, too, a beginning was made in initiating a system of scholarships which has since become a permanent policy of the School. The initial plan was to offer a scholarship to the value of tuition fees to the student from each school inspectorate in Alberta whose painting was judged to be the best sent in from that inspectorate. The value of this scheme lay not so much in the monetary value of the scholarship itself, which was nominal, but in the fact that, through the competition, the existence of the School and its work were made known in every school in the province. It was one of the cheapest and most effective advertising schemes that could be devised. In subsequent years the scheme, in modified form, has been extended to the four western provinces, Ontario and the Rocky Mountain region of the United States.

Today the scholarship program has grown to the point where one hundred scholarships, varying from the fifty-dollar tuition fee to room, board and tuition, are being provided to the value of nearly ten thousand dollars each year through grants and gifts.

Chapter III

ALWAYS GET THE BEST

Playwriting and Play Production

AFTER THE SMALL BUT SUCCESSFUL START IN PLAY-writing in the 1936 summer session, it was agreed that creative writing should be given a place of importance in the School curriculum. It was felt that this western country, just emerging from the first stages of pioneering, possessed the raw material for the playwright. The men and women who had participated in the making of its history and in the dramatic incidents of the early years were still alive, and they could help in the gathering of this material for the preservation of those incidents and traditions which reflected to such a large extent the colour and romance of the region.

In deciding to look for an instructor in playwriting a policy was laid down that has characterized all divisions of the Banff School ever since. This was that we should invite as instructors to the School the leading men and women in their chosen fields regardless of where they lived. In other words, we applied in the field of fine arts the same

philosophy that governed our work in extension, namely that our function was to mobilize the educational resources of the region and bring them to bear in meeting people's needs. It is probably a sign of western optimism that we saw our School in large perspective and felt free to draw on the best talent we could find in Canada, the United States or Great Britain.

In surveying the field of possible instructors in play-writing it was soon discovered that successful teachers in this field were rare indeed. Outstanding in this field was Dr. Frederick H. Koch, head of the Department of Dramatic Art at the University of North Carolina and founder of the famous Carolina Playmakers. It was also known that the distinguished American playwrights Maxwell Anderson and Paul Green had been students of Dr. Koch. Because of his years in North Dakota we felt that Koch would understand and have sympathy with our people from the Canadian prairies and that he was our man if he would agree to our proposal. Quite frankly, we didn't think there was much hope of getting him, because he had never heard of our little experiment in the Canadian Rockies and because we knew that the summer before he had been paid \$1,500 for his summer session at Berkeley. We could only offer him half that amount. Here again we established a principle which we have followed ever since in making appointments, namely, no matter how illustrious the artist and no matter how unlikely the chance of getting him, we would certainly never get him unless we asked for him. The worst he could say to our proposition was "No." Experience has shown that more often than not he will say "Yes." Another rule we have tried to follow has been, if at all possible, to see him personally before appointment so as to judge his character, attitudes and personality—to get the feel of him and to try to measure in advance how he would fit into our team and our conditions.

In Koch's case, knowing his reputation and the demands that existed for his services, I felt it was almost useless to try to get him. Besides, I was in New York and so instead of going to Chapel Hill, North Carolina, to see him, when I was almost bound to get a negative reply, I thought I had better not waste the railway fare. So I decided to telephone him. When I reached him on the telephone I asked him, if he had ever heard of a small school in the Canadian Rockies known as the Banff School of Fine Arts. He said he was sorry he hadn't. I told him as briefly as I could what we had, what we were doing and what I thought about the potential richness of the field from the creative writer's point of view. I also stressed the magnificent setting of Banff and the inspirational value of the region as a home for the fine arts. Koch answered, "Well you know, I'd just love to spend a summer in the Canadian Rockies and if you wouldn't work me too hard I might try it." This was encouraging, but I felt the final obstacle would be the fee, so I told him, "Dr. Koch, I know the fee you were paid in California last summer; I can pay you exactly half." Laughing, he replied, "If that fee will a little more than cover my expenses and you won't work me too hard, I'll come."

That was the beginning of five years of inspiring work in creative writing under Dr. Koch's direction. Koch was a showman and a master advertiser, but he loved people and simple situations and he possessed that rare quality of being able to inspire confidence in the individual and to bring out the best in him. Out of those five years of Dr. Koch's direction have come at least three outstanding young Canadian playwrights and actors, Gwen Pharis Ringwood, Elsie Park Gowan and John MacLaren, the latter presently starring on the London stage. In addition to helping to discover promising Canadian playwrights it is a matter of interest that over the last fifteen years a large

number of the plays produced by high school and little theater groups in Western Canada have been plays written and produced for the first time in the co-operative play-writing and production classes of the Banff School of Fine Arts. For many years one of the outstanding features of the closing Banff School Festival week has been the première production of New Canadian plays. Dr. Koch was able to inspire the students with a new sense of the milieu in which they lived and with a new sense of its richness from the standpoint of dramatic material. In his five years as an instructor he laid the foundation of a fine tradition in the Banff School.

The Banff School in Relation to the Community

One of the greatest assets of the Banff School since the early days has been that it has never been an isolated activity. Attendance at the School has been looked upon as the culmination of a year's work in painting or drama or music. In other words, the extension staff of the University, especially the extension specialist in drama, in the early years, and more recently the members of the painting and music divisions, have kept in touch with the students who attended the Banff School by visiting them in their local drama groups, in their community art classes, and in their community musical activities. In many cases the student who had attended a course in Banff took the initiative in organizing a local group. In this way the original purpose of the School, to train leaders who in turn would train others, was achieved and the influence of the School reached far and wide.

The Beginning of the Dormitory and Dining-Room System

A total of 195 students took part at the 1937 School and it became evident that if the School was to function

efficiently, something would have to be done in an organized way with respect to housing and feeding the students. It was true that students could stay in hotels or tourist bungalows and private rooms or even in tents, but unless reservations were made in advance the student didn't fare too well in competition with the tourists for accommodation. While it was also true that students could get their meals in hotels and restaurants they were again in competition with tourists at the height of a short season, and they were never quite certain of getting their meals in time to meet class time-tables. It would depend on whether tourist business was slack or booming. It was disconcerting for an instructor to find that his 1.30 class didn't come in until 2.15 because there had been a line-up at a favourite restaurant. The generally high prices, comparatively at least, charged for rooms and meals were another factor which made it difficult for some students to attend. For this reason it was decided that the School should make some provisions for dealing with the problem. This was done by the School contracting in advance for rooms, houses and tourist bungalows which were later sublet to the students at cost. The School paid tourist rates for accommodation, and the student knew that on arrival in Banff his accommodation would be waiting for him and he knew what it would cost him.

The matter of arranging dining facilities was not so simple. A co-operative experiment was started in 1937 when a large house was taken over and used as a dining-room and dormitory. Seventeen students participated in this experiment. A cook and an assistant were hired and room and board were provided at the rate of thirty dollars for thirty days. Looking back now it doesn't seem possible that the scheme could have worked at such a rate. That first attempt at organizing the housing and dining facilities was a great success. The next year the Masonic Hall was converted into an emergency dining-room and one hun-

dred students participated. Year by year the dining-room became more important as the great central meeting place of the School where people in all fields of art came to know each other.

With the end of 1937 the last of the funds provided from the Carnegie Corporation for work in Fine Arts were exhausted. The results of five years' intensive work in the Banff School and in many communities in Alberta were most gratifying. In that period of time, hundreds of students from school, church and community groups had received some degree of technical proficiency in play production. The standard of dramatic achievement throughout Alberta was appreciably raised and an increasing desire for plays of good literary quality was evident.

In the fields of painting and music the results were less spectacular but no less evident. The university authorities felt that the five years' effort had resulted in the development of a new appreciation of the importance of the arts in the community life of the province. In recognition of this the University placed the sum of \$2,500 in the budget of the Department of Extension for the purpose of underwriting any deficit which might occur in the operation of the Banff School in subsequent years. At the same time the School drew up a five-year plan with an increasing scale of tuition fees with the hope that it would be self-supporting at the end of that time.

The tuition fees in 1937 were \$12.50 per division, and it was planned to raise them to twenty-five dollars per division by 1942. In deciding to operate on such a low fee, a policy of trying to keep the cost as low as possible was deliberately followed so that no one with talent would be prevented from taking advantage of the School by virtue of the high fees.

The total cost of operating the School in 1937 when the \$2,500 University grant was made, was \$7,500. In

1955, eighteen years later, the annual cost of operating the Banff School was \$200,000, but the amount in the University budget was only \$6,500, just enough to pay two day's operating costs in the present summer session. The difference between \$200,000 and \$6,500 has been earned by the School from tuition fees and dining-room and dormitory receipts. On a number of occasions, the \$6,500 has not been enough to cover the deficit on operations, and in these cases the University has generously underwritten whatever additional deficit there was. However, it is safe to say that since 1944 the School has paid its operating expenses. Any deficits which have occurred have been for the purchases of capital equipment.

Chapter IV

ON ITS OWN FEET

BEGINNING IN 1938, THERE WERE NO FUNDS FROM outside sources to sustain the program in the fine arts initiated as a result of the Carnegie grant, so the University had to carry on as best it could with its own funds. The full-time extension specialist in Drama, Mrs. Haynes, could no longer be retained, and she took a position with the Department of Education of the province of New Brunswick. Her place in Alberta was taken on a part-time basis by a young Welshman, Ronald Elwy Mitchell, who divided his time between extension and as an instructor in Shakespeare in the Department of English. The field work in art and in music had to be curtailed because funds were not available to send people out. However, in the field of art an experiment had been started in 1936 which was to bear fruit at this time.

The Department of Extension had offered to provide instructors in painting in a number of community art classes if a local group would form a club, provide a studio and pay a fee that would vary between five dollars and ten dollars per student for a two- or three-week community

art class to be held in the local centre where students could live at home. The response was very gratifying and several of these community art classes were organized. The Department of Extension engaged H. G. Glyde, who by this time had taken A. C. Leighton's place as head of the Art department of the Institute of Technology and Art in Calgary, to act as instructor. Other instructors were engaged as groups were formed, and these groups naturally developed an enthusiasm for painting which encouraged them to continue their studies at Banff. The Department also adopted the policy of giving to the student who made the most progress in each of the community art classes a free tuition scholarship to Banff. This system created further interest and usually assured the attendance of one or more students from each community art class at Banff. Again, on their return to their home communities, these scholarship students often became instrumental in organizing classes which would meet once a week over a period of twenty weeks in the winter months. The integration of the instruction at Banff with the life of the community was important and fruitful to both. The result of this program has been that in recent years as many as eight hundred people in forty communities were participating in community art classes, and these in turn have attended the Banff School. In 1938 there were, of course, fewer groups and less activity, but even then the community art classes played an important role in building up the registration at Banff.

By 1938 more and more students were coming to the Banff School from other provinces in Canada and from the United States. The quality of instructors on the staff was recognized as outstanding, and with the number of hours of class instruction at Banff being comparable to that of most university summer sessions, it was not surprising that teachers and college students began asking if they could obtain academic credits for the work taken at Banff.

The University of Alberta was in the peculiar position of not having a department of fine arts and having no means of giving academic credit in that field. It is probably one of the few cases on record where a department of fine arts in a university ultimately grew out of the pioneer work done by its extension department. A Department of Fine Arts was established in 1945, and since then courses taken at Banff can be taken for B.A. or B.Ed. credit in the University of Alberta as well as in other Canadian and American colleges. However, in 1938 the unusual situation existed whereby students of other universities could obtain academic and teachers' credits in the University of Alberta's Banff School, but University of Alberta students could not.

Oral French School 1939

The year 1938 marked the low point in registration in the Banff School with the registration down to 141. However, at the beginning of 1939 the enrolment started going up and continued to rise until it became necessary to place a ceiling on registrations at from 500 to 600 in 1948 and subsequent years.

In 1939, the Music, Art and Drama divisions continued in a healthy condition, and few people seemed deterred by the gradual increases in fees. An even larger percentage of those enrolling were college students and teachers, approximately fifty per cent teachers, a substantial number high school students, and the balance usually mature people from community art and theater groups taking the courses for their own recreation and pleasure.

In 1939 the Banff School was approached by representatives of the Alberta French Teachers' Association to see if a course in Oral French in which they were interested could not be included as a part of the School program. As

Canada is officially a bilingual country, and as the Oral French section would add a distinctive cultural flavour to the School, arrangements were made to incorporate the Oral French section as a part of it. The French teachers nominated the late Professor Albert Cru, Associate Professor of Modern Languages at Columbia University, to head this division, and he was assisted by Madame Yvonne Poirier of the Lincoln School, New York. Professor Cru was an unusually able teacher who had been particularly successful in teaching French by the direct method.

The students in the Oral French section lived in separate chalets, where French was required to be spoken at all times. Special French tables were set aside in the school dining-room, and a French-speaking hostess or intendante was in charge of each table and each chalet. French songs and plays had an important place in the curriculum with the result that students made remarkable progress in a very short time.

Gwen Pharis—Playwright

During the searing years of drought and depression from 1931 to 1937, a sensitive and imaginative little girl living on a farm at Magrath in southern Alberta had been struggling like many others to get an education. She managed to complete her high school and wanted to go to university. Mrs. Haynes had met her on one of her extension trips and had been impressed with this shy, imaginative child who wrote poetry and who wanted to make a career as a writer. So when Gwen Pharis of Magrath came to Edmonton to go to university it was arranged that she would work half-time in the Department of Extension, mostly as secretary to Mrs. Haynes. This meant that she went to Banff for the summer school, and there she came to the notice of Dr. Koch. She made such an impression

on him that he arranged a Rockefeller Fellowship for her to take her Master's degree in playwriting under himself and Paul Green at the University of North Carolina. On her return to Alberta in 1939 it seemed only natural that Gwen Pharis should join the staff of the Department of Extension as extension specialist in Drama, a position she filled well until after her marriage to Dr. Barney Ringwood in 1940. Today, Gwen Pharis Ringwood's plays are produced everywhere in Canada. Her first full-length play, *Stampede*, a sort of Canadian "Oklahoma," has caught the romance of the rangelands and is one of the most authentic pieces of dramatization of that colourful period in Western Canada when the cowman was king. In a sense, Gwen Pharis might be called a first cultural dividend of the Banff School and all it stands for. There have been many others.

The First Building—The Banff School Auditorium

From the inception of the Banff School all of its public performances had been given in the ancient and decrepit Bretton Hall theater. It would have long since fallen into disuse had it not been for the heroic efforts of the Banff Little Theater and such stouthearted women as Mrs. W. H. Greenham, Mrs. Jimmie Simpson, Mrs. Dean Robinson and Mrs. Ernest Kennedy, who more than once took hammer and saw themselves to patch the old place up.

The theater had been condemned by the Parks Administration in 1937, and they now wished to tear it down to make way for a new Parks Administration Building. On the count of safety the Parks Administration was right, because on more than one occasion, when we had an unusually large crowd in the old theater, I had to send some of the stagecraft crew down to the basement to put extra props under the floor joists so that there would be no

danger of having players and audience cascade into the lower regions in one last and final curtain.

In 1939 the Parks Administration, under the late Major Jennings, served notice that the Bretton Hall Theater would be torn down at the close of the Banff School term. This meant that unless another building was provided, the Banff School would have to close for lack of a home. By this time a few people in Banff had come to see the importance of the School as a tourist attraction. Others, like the women of the Banff Little Theater, appreciated it for its own sake and co-operated in the campaign that was now started.

When I became director of the Banff School, I already had faith that Banff was the natural setting for a great institution in the Fine Arts, if we only had the imagination, courage and determination to develop it. I little dreamed then that part of the job would involve the raising of hundreds of thousands of dollars and the supervision of the building of a campus in the Canadian Rockies. The need to replace the old Bretton Hall was the beginning of that task.

When it became known that the Parks Administration was serious in its determination to demolish Bretton Hall, meetings were initiated by the Little Theater people and abetted by ourselves. The Banff School district needed auditorium facilities, they needed additional classrooms and, possibly, the School Board could be persuaded to do something; that was at least a final hope. But there were two other avenues of approach to be tried first.

Rt. Hon. R. B. Bennett, Prime Minister of Canada from 1930 to 1935, had represented Banff in the Federal House of Commons for many years. He was a man of considerable means, who had made a lot of his money in Western Canada. With some people he was generous to a fault. He was interested in the cultural development of the country. What more fitting memorial to his work as an

empire builder could there be than a fine auditorium in Banff called Bennett Hall?

Knowing of Mr. Bennett's generosity in establishing a series of scholarships for university students, we hoped that his interest might extend to a practical encouragement of the arts in his home constituency. With this in view Mrs. Jimmie Simpson, one of the leaders in community theater activities in Banff, invaded the Prime Minister's private railway car parked on a Banff siding, and with all the charm and Scottish forthrightness of which she is capable tried to convince him of his duty. Unfortunately, Mr. Bennett did not see it that way and the name of the edifice yet to be built will bear some other name than Bennett.

Then there was the C.P.R.! Didn't the C.P.R. and Jim Brewster own most of Banff? The C.P.R. was a prime beneficiary from the increasing tourist traffic that the Banff School and a great convention auditorium would bring to Banff. Sir Edward Beatty was the president of the company, Chancellor of McGill University, and a patron of the arts in Canada. Surely he would do something. Sir Edward was kind; he was courteous and considerate. While he couldn't promise any help from the company, he would send his own personal cheque for \$2,500 as a contribution to the building of a new auditorium. It wouldn't build an auditorium, but it was the first cash contribution made to the building of a permanent Banff School of Fine Arts.

What the pioneers had learned to be true so often in their personal lives proved to be true in the building of this first Banff School Auditorium: the best resources to look to are your own. When the people of Banff realized no one else was going to do the job for them, they got busy and decided to do it themselves. Since the only public body in Banff with authority to raise money by way of taxes was the School Board, this was obviously the body to

build the auditorium. Meetings were held. Ratepayers were canvassed and in spite of the fact that the additional cost of building the auditorium, which was needed for local school purposes anyway, worked out on an average increase of less than \$2.50 per tourist bungalow per year, there were many people who viewed such an imposition with alarm. Some individuals and a few business people came to look upon the director of the Banff School as a public menace who should be sent back to Edmonton forthwith. However, the majority prevailed, and plans were drawn for the building of a small auditorium that would seat about six hundred people and provide classrooms for domestic science, music and typewriting. The University agreed, as its contribution to the building, to build and equip a fully modern stage in return for which the Banff School of Fine Arts was to have the use of the auditorium and the schools rent free for ten years. Thus, on January 5, 1940, the new Banff School Auditorium was officially opened, and a new home for the Banff School of Fine Arts was assured.

Chapter V

THE SCHOOL AND THE WAR

THE BANFF SCHOOL WAS BORN AND PROVED ITS PLACE IN the educational life of Canada during five tragic years of drought and depression. By the summer of 1939 it was evident that its roots had taken firm hold and that it could grow to a place of importance. The 1939 summer session had been the most creative and vital so far, and it seemed that its steady growth was assured. Then came the war. I'll never forget coming down to Calgary from Banff after the close of a successful school on the night of September 3, 1939; of being wakened at five a.m. on September 4 with the newsboys selling the extras announcing that we were at war. Mixed with the sense of tragedy of another great war was also the question what this would do to the young institution which was showing such promise. Reflection counselled that education and educators had a special responsibility in a time when civilization was at stake, to keep the permanent values alive. In our own small way, we should try to carry on.

We didn't know whether we would get any students but started immediately in the fall of 1939 to make plans for

the eighth summer session in 1940. The only change we made was to include a clause in our staff contracts which said that "if, due to circumstances beyond our control, we had to cancel the School, we could do so without prejudice."

The 1940 staff was the strongest assembled up to that time. The theater division included such well-known names as Professor Joseph F. Smith, who by that time had become head of the Department of Speech and Drama at the University of Utah; Gwen Pharis Ringwood of our own staff; Dr. Koch; Emrys Maldwyn Jones, who is now director of Drama for the C.B.C. at Winnipeg; and Richard MacDonald, who is now secretary of the Dominion Drama Festival at Ottawa and who was then chief announcer on our radio station CKUA. The year 1940 marked the beginning of the association with the Banff School of one of Canada's leading water-colourists and engravers, W. J. Phillips, who has been on the painting staff ever since. H. G. Glyde, then of Calgary, but now head of the University's Department of Fine Arts, was in charge of the Art division, and he was ably assisted by Professor André Bieler, Resident Artist from Queen's University at Kingston, and Mr. Phillips.

The Music division was under the direction of the inspired pianist and fine teacher Jaques Jolas, formerly of the Juilliard School in New York, but then head of the Music Division of Cornell College, Mt. Vernon, Iowa. Professor Cru and Mme Poirier headed the French division, and altogether 175 students were in attendance.

During Festival Week of that year two major plays were produced before capacity audiences—Maxwell Anderson's *Wingless Victory* by Professor Smith, and *You Can't Take it With You* by E. M. Jones. During the final production of *Wingless Victory* the curtain had just come down at the end of the first act when the lights went off

all over town. We waited through the ten-minute intermission and the lights were still off. We waited another ten minutes and then another five, and still no lights. Then we sent boys out through the town to find the local hardware merchants, and after finding them we bought every flashlight in town. The front row of seats was cleared, and forty students holding flashlights provided the necessary lighting as the play went on. Just as the audience was half-way through singing the National Anthem, one hour and twenty minutes later, the lights came on. The play lost little by the unusual lighting effects, the audience was delighted and the actors felt that they had just had a first-hand lesson in one of the traditions of the theater: the show must go on.

In 1941 the School enrolment went up to 196, and that particular student body claimed such an interesting variety of distinguished students as Mr. Justice Ford of the Supreme Court of Alberta brushing up his French; the head of the Drama department of Booker T. Washington's famous Tuskegee Institute in Alabama; the millionaire head of a famous sewing machine company from California who was taking weaving; and a lady sheriff from New Mexico who was taking painting.

Handicraft Division Added 1941

The Carnegie Corporation once again assisted the Banff School to make a start in a new field by making a three-year grant to start a program in the field of Applied Art. Here, as in the beginning of the School, the purpose of the program was to assist in training local leaders who would pass on to others in their home communities the skills they learned at Banff. The project had the further purpose of assisting in the establishment and maintenance of proper

standards of quality in the creation and manufacture of hand crafts.

Courses in weaving and design and in modelling and pottery were established. The Weaving division was under the direction of Mary Meigs Atwater, head of the American Shuttlecraft Guild and dean of American Handweavers. Mrs. Atwater was assisted by a Canadian, Mrs. E. Henderson of Winnipeg, who has been an instructor in the Banff School since that time. Mrs. Henderson and Mrs. Mary Sandin of the University of Alberta, who joined the staff in 1942, today are looked upon as two of the leading instructors in this field on the continent.

The course in modelling and pottery was under the direction of Mr. J. B. McLellan of the Glasgow School of Art and continued under his direction until he joined the Air Force in 1942. This division was reopened in 1952 under the leadership of Mrs. Elaine Joyce.

Gwen Pharis Ringwood resigned from the position of extension specialist in Drama at the end of 1940, and her place was taken by Sidney Risk from the University of British Columbia, who remained with us until 1948 when he left to establish the Everyman Theater in Vancouver.

The year 1942 found us in the third year of war but enrolment in the School continued to grow slowly. That year it went up from 196 to 216, and, apart from the fact that the percentage of men students was lower, the student body was keener and more enthusiastic than ever. In that year a man who was destined to play a major role in building an outstanding music division joined the staff as a replacement for Mr. Jolas who was seriously ill. Max Pirani of the Royal College of Music in London was an Australian, a gifted pianist, a fine teacher and a witty and entertaining speaker. He inspired a great personal loyalty in the students as well and was able to make them give

everything they had. In the years 1942 to 1948, when he returned to the faculty of the Royal College of Music in London, England, Max Pirani did a masterly job in training a talented group of young Canadians. Dr. Robin Lang, who examined for the Royal Schools of Music in Canada for a number of years, said that he had never before seen under one roof such a talented group of students as assembled in Mr. Pirani's Master Class in 1947.

The Alberta Folklore and Local History Project

Dr. Frederick Koch had completed five summer sessions of work as instructor in playwriting and play production in the Banff School at the end of 1941. In that period a great deal of interest had been aroused in the importance of the creative writing field. Not only had some western writers such as Gwen Pharis Ringwood and Elsie Park Gowan of Edmonton, Rowena Hawkings of Regina, John MacLaren of Brandon and a number of others begun to achieve some success in developing regional writing, but local history and local authors' groups had become interested in gathering the history and dramatic incidents of early settlement. With this favourable climate established it was felt that the time had come to initiate a more formal and better organized approach to the task of gathering the folklore and local history of the region.

I made an approach to the Rockefeller Foundation in 1941. Mr. John Marshall, in charge of the Canadian desk for the Foundation, had visited Alberta and had expressed keen interest in the work of the School and particularly in the way the work of the summer session was extended to the country districts by means of the extension program. Mr. Marshall was particularly interested in the emphasis being placed on the creative writing phase of the program, and when asked if he could suggest the name of someone

who might take Dr. Koch's place, he mentioned the name of Robert E. Gard, then in charge of a Rockefeller Folklore Project at Cornell, and Gard was engaged as instructor in playwriting for the 1942 school.

While at Banff, Mr. Gard was so impressed by the interest and enthusiasm he found that he suggested we might draw up and submit to the Foundation an Alberta project similar to the one on which he was working in New York State. This was done, and in 1943 the Foundation made a grant of five thousand dollars for one year to the University of Alberta and the Banff School for the establishment of the Alberta Folklore and Local History Project, whose purpose would be the collection of the historical and traditional material of the region. Mr. Gard was engaged as director of the project on the conclusion of the 1943 session of the Banff School.

I took Mr. Gard with me on a number of extension trips in the fall of 1943, notably on a two-week trip to the Peace River country. The more Mr. Gard saw of the country and the more pioneer characters he met the more convinced he became that the project involved much more than a one-year activity. One night, in the dimly lit room of a rickety hotel in High Prairie, Gard and I stayed up until three o'clock in the morning drafting an extension of the program for another two years. Under the extended program the work of the project was divided into the categories which would provide useful information, a collection of material, and literary and educational applications.

The project director visited many parts of Alberta in the course of his quest for material. He met and interviewed some of the colourful characters and oldtimers whose exploits were already a legend in many parts of the country; people like Mr. and Mrs. Sheridan Lawrence, from 300 miles down the Peace River from Peace River town, and Big Jim Cornwall, the fabulous explorer, frontiersman

and adventurer of the Far North. Gard re-discovered legends of men like "Twelve Foot Davis" whose lonely grave above the junction of the Peace and Smoky rivers marks one of the best panoramas in all Canada. He learned the story of Baldy Red, the most successful boot-legger to go over the Edson Trail. He learned the story of "Nigger John Ware," the "whitest smoked Irishman" ever to swing a lariat on the Western ranges. He disinterred the fabulous story of The Lost Lemon Mine and he learned the legend of "Kootenay" Brown. These and many other authentic tales became the basis of the Alberta Folklore Quarterly published from 1943 to 1945. They also became the basis of a series of half-hour radio shows broadcast on a national network of the C.B.C. Gwen Pharis Ringwood was engaged as a project assistant with the specific responsibility of writing at least three one-act plays based on native material. Her play of the rangelands, *Jack and the Joker*, was the first of these, and her full-length play *Stampede* completed the requirements for the other two.

An Alberta Writers' Conference was organized in 1944 and assistance given to a number of Alberta writers to come together at Banff for two weeks. Arrangements were made with the Provincial Chapter of the I.O.D.E. to join with the Department of Extension and the Banff School in sponsoring what is now known as "The Creative Writing Competition for Alberta Schools."

The Alberta Writers' Conference as such was dropped with the termination of Mr. Gard's appointment in 1944 because it had served its purpose. Arrangements were made to incorporate the work in more productive form as part of the classes in playwriting, short-story and radio writing, which by this time had been become full-time courses in the summer session. The Creative Writing Competition for Alberta Schools has been expanded through the generosity

of the I.O.D.E., and each year over \$500 in prizes and three \$100 scholarships to the Writing Division of the Banff School are awarded to senior high school students in Alberta Schools on the basis of original essays and stories dealing with the history, folkways and dramatic incidents of the province. In this way the work is gradually developing in a new generation of Canadians a deeper interest in their own country and their own people. Some of the scholarship winners have already shown promise as successful writers and radio producers, and over two thousand entries have been received in the competitions since they were started in 1944.

Chapter VI

RAPID GROWTH

TO ANYONE ASSOCIATED WITH THE BANFF SCHOOL IN THE years 1941-43 it was evident that, in spite of the restrictions imposed by the war, the School was becoming stronger year by year. As the School became better known it became easier to attract outstanding artists to the staff and as the strength of the staff became known this in turn attracted more and better students.

Plans were made for the 1944 school much as usual. The staff was engaged in the fall of 1943 and a calendar was printed and distributed in the early winter of 1944. Registrations began to pour in during March at a slightly accelerated rate compared to 1943, but not sufficiently increased to create any uneasiness over our ability to cope with them. The 1943 enrolment had been 216 and arrangements had been made to take care of an anticipated increase of about ten per cent. These arrangements consisted of the School's taking under contract sufficient rooms, private houses and tourist bungalows to house about eighty per cent of the students for the five weeks of the school. This was the approximate percentage of

students who preferred to have their accommodation reserved for them. An improvised dining room was still operated in the basement of the Masonic Hall; and it had proved reasonably adequate for the 1943 class and, even allowing for the anticipated increase in 1944, it was thought that it would still be adequate.

By 1944 the war had turned in our favour. There was a measure of war-born prosperity, and tourist centres like Banff were swarming during July and August, not only with tourists but with hundreds of servicemen and women on leave from the great air training schools of which there were seven in Alberta alone, and many more in the neighbouring provinces. Banff seemed to be the Mecca for them all so that, if a person had not made advance arrangements before July and August, the chances of getting a place to sleep were decidedly poor.

In the two weeks immediately preceding the opening of the Banff School on August 1, 1944, all members of the staff of the Department of Extension were engaged in a series of Community Life Conferences in the Peace River country and at Gooseberry Lake in the heart of the dry country in south-east central Alberta. On this occasion it had been my intention to complete my lecture assignments at Gooseberry Lake and arrive in Banff two days in advance of the opening of the School. In the meantime I had sent my wife and a stenographer to Banff to look after any stray students that came unannounced a day or two ahead of time. Experience had shown that some always did and they sometimes had a difficult time of it unless some of our staff were there who knew the situation and could deal with it.

I should say here that all during the building of the Banff School of Fine Arts I have had one unfailing assistant who never watched the clock, who would do anything I asked her to do, if not always without protest, and

who has been eyes and ears for me among the students, obtaining information and reactions that I could never get myself. That person was my wife, who had occupied the position nominally called "Adviser to Women Students" from the beginning of our dining-room and dormitory system. She has held that position because I have never had the nerve to ask anyone else to put in the hours or to undertake the countless tasks I have been able to ask her to do. She has done it cheerfully and willingly, because she, too, has had unbounded faith in the destiny of the Banff School.

In this summer of 1944 she was in Banff ten days ahead of the opening. Five days before the School was due to open she telephoned me at Gooseberry Lake; with tears in her voice she told me that our full anticipated quota of students had been registered five days before and the registrations were still coming in at the rate of ten to fifteen a day. She had tramped the town looking for more accommodation and had only been able to get the odd room. The Banff landladies would much rather have airmen than impecunious "art" students who were always looking for something on the cheap.

Obviously, if anything was to be done about the situation, it had to be done fast. I hated the thought of turning away students, because that would hurt the School. One of our slogans in the Department of Extension is "Use What You Have." In other words, if you completely survey and mobilize the available resources and employ them effectively, it is amazing what can be done. This seemed to be an occasion when we should operate from our own first principles. I knew we had more classroom accommodation in the Banff public school than we needed. I also knew that there were two complete sets of washroom facilities in the basement of the public school. Those facilities included toilets, washbasins and showers, and they

were divided into separate compartments. I also knew that down on the Banff National Park Recreation grounds there was a pavilion with toilet facilities, stoves and hot and cold water, but no sleeping accommodation except space for tents. I also knew that at the university in Edmonton the teachers' summer session was over and that there were hundreds of empty beds there besides bedding and dressers.

I telephoned Dr. Robert Newton, who was president of the University at the time and who was sympathetic to our work in extension and at Banff. I briefly told him the situation and suggested that he loan us the beds, bedding and dressers necessary to set up emergency dormitories in the Banff elementary school. He demurred at first, but the more he thought about it the more he liked the audacity of it, and he finally agreed—if we could possibly get the equipment down and set up in time.

With the president's approval I telephoned Reg Lister, the superintendent of the University residences, at seven o'clock that evening and said, "Reg, I want you to load up 200 single beds, complete with mattresses and springs. I want bedding and pillow cases for the same number and an extra blanket for each bed to take care of the cool nights in Banff. Furthermore, Reg, I want you to have that equipment loaded and rolling to Banff within 24 hours."

Reg Lister is the salt of the earth. He had been my friend since the day in 1920 when he had shown me—a youth from the farm—to a room in Athabasca Hall when I attended a Farm Young People's Conference at the University. He had been my friend in 1926 when I was a freshman in the days when hazing was fairly rugged and he had steered countless sophomores, who were looking for freshmen to carry upper classmen's trunks to the third floor, past my door by telling them a senior occupied "that room." Reg was my friend all through university days

and still is, as he is to countless graduates of the University of Alberta all over the world. But Reg thought this was a bit thick. Didn't I know there was a manpower shortage? Hadn't I heard there was a war on? Did I think he picked extra janitors out of thin air? I said, "Reg, this is an emergency and I'm counting on you." He said, "All right, Mr. Cameron, I'll do the best I can." That was all I wanted, because Reg's best is pretty good. He didn't make it by seven o'clock but by twelve midnight two of the largest trailer trucks that had ever rolled over an Alberta highway were rolling to Banff. When they got to the eastern gate of the Banff National Park another snag developed. Such huge trailers were not authorized to enter the Banff National Park. A hurried phone call to Major Jennings, the Park Superintendent, resulted in a special permit being given for the trucks to enter.

After my telephone conversations with President Newton and Reg Lister I got in my car and drove the 350 miles to Banff, arriving at four a.m. That was one time my wife was certainly glad to see me.

On the long drive through the night to Banff another idea, a wild one I'll admit, but an idea nevertheless, had been buzzing around in my head. The Banff Springs Hotel had been closed during the war, and while I never quite got so far as to think of asking for emergency quarters there, I nevertheless thought the 200-room staff quarters and rooms adjoining the hotel could possibly be used. As soon as the business offices of the C.P.R. were opened I got busy to see if we could make a deal to take over these quarters. The officials were sympathetic and really went into the matter seriously. However, it was soon discovered that the necessary arrangements with respect to special heating and the employment of staff would cost over five thousand dollars and it wouldn't be too satisfactory after

we made the arrangement, so we reluctantly gave up the idea. We gained one thing out of the attempt and that was that the C.P.R. loaned us the dressers from the staff quarters and saved us the trouble and expense of bringing them from Edmonton.

By the time the Dench cartage trucks arrived in Banff we had marshalled what men we could to help unload the beds and bedding and carry them up three floors to the top of the public school. I drafted all male members of the extension staff and some of the girls as well. Frank Peers, who now is in charge of the Talks department of the C.B.C. in Toronto, but who was then my able and valued colleague, Sylvan Hillerud, our agricultural secretary, and I, put on overalls and unpacked beds and dressers with the rest. While we set up beds and dressers, a staff of girls made them up. Inside of two days we had a very presentable dormitory at our command. There were fifteen single beds to a room, a dresser and wardrobe between each two girls, and there were four rooms converted to dormitories. We proceeded from there to the recreation grounds where, after borrowing all the biggest tents we could find, we established tent accommodation for another fifty. So much for the sleeping arrangements. The students, who might be dismayed at finding themselves quartered in a school-room, instead of the palatial quarters at least approximating the Banff Springs Hotel which their dreams had led them to expect, would be told that this was simply emergency quarters established to provide them a place to sleep until they could find other and more adequate quarters. They were also to be told that the cost of sleeping in the emergency dormitories would be ten dollars for five weeks, just enough to cover the cost of heat, light and janitor service. It was surprising how the virtues of the emergency Dorm grew once the price was known.

We hadn't had time to catch our breath when the students began to arrive. We accepted 366 students and wired 125 not to come because of the lack of room.

The 1944 session was the largest in the history of the School. A total of 366 students from seven Canadian provinces and twelve of the United States were in attendance. The largest enrolment was in Art, with 135. This was followed in turn by Theater with seventy-six, Applied Arts with fifty-seven, Music forty-two, Oral French forty, and Playwriting and Short Story sixteen. In the Art division the distinguished Canadian and dean of Canadian painters, Dr. A. Y. Jackson, shared the teaching load with H. G. Glyde, W. J. Phillips and James Dichmont. A newcomer to the Theater division, who was to become an outstanding member of the staff until his death in 1951, was Burton W. James, Director of the Seattle Repertory Playhouse.

The Banff School Festival Week, which had been initiated in a small way at the beginning of the School, became a major feature this year. Three new Canadian plays, including *Jack and the Joker* by Gwen Pharis Ringwood and *Johnny Dunn* by Robert E. Gard, were given their première production. Because of the scarcity of men an almost all-woman-cast play, Casella's *Death Takes a Holiday*, was produced under the direction of Professor Joseph Smith. Fourteen brilliant students of the piano division put on an outstanding recital under the direction of Max Pirani. From the 1,000 paintings and sketches produced in the art classes, 200 were selected to go on exhibition. From the Applied Art section 250 pieces of weaving and leathercraft were put on display. The final week witnessed the culmination of an incredible amount of accomplishment of very high calibre. Hundreds of tourists and visitors attended the public performances of the plays and recitals, and hundreds more saw the exhibitions of paintings and handicrafts. Altogether it was the

finest yet so far, and held out great promise for the future if energetic steps were taken.

The 1945 School was a repetition of the 1944 School. There were 427 students accepted and 150 turned away. The emergency dormitory in the public school was filled to capacity, and it is remarkable that during the four years of its operation not a single student who lived in it left it before the end of the term.

The quality of student material was excellent and the spirit of enthusiasm which characterized the whole place assumed unbelievable proportions. The highlight of that year's School, for many of the students at any rate, was the decision of the National Film Board to make a film on the School. The board sent one of its top script writers, Leslie McFarlane, and its top cameraman, Grant Crabtree, to Banff for a month to do a complete job on filming the School. One of the reasons for doing this was the hope that seeing the Banff School might encourage others to follow its example. Another reason was that the Banff School was selected as one example of a distinctly Canadian cultural development which might be shown abroad.

The beautiful two-reel colour film called *Holiday at School* more than justified the work and the expectations of the Film Board. It caught the beauty of the Canadian Rockies as no other film has yet done. It also caught something it could easily have missed: the enthusiastic and happy atmosphere of the School. It is interesting and important to record that up to the present time this film has been the Film Board's most widely circulated documentary. It has been shown literally all over the world. I have met people who have seen it in Shanghai, in New Delhi, in Karachi, in Bonn and in Berlin. I have met others who have seen it in Rio, in New York, in Paris and London. Although now somewhat out of date, it is still going strong, the best colour film ever made in the Rockies. It has been

grand advertising for the Banff School. It has been good advertising for Canada.

The end of World War II came a few days before the close of the 1945 summer session. The young struggling institution known as the Banff School of Fine Arts had survived five years of depression and six years of war. All through this time it had grown in strength and vigor, and it had sent its message to the far corners of Canada and many places abroad. It had survived and taken root and become self-supporting because in a modest way it had filled a need in the minds and hearts of the Canadian people. The beginning of a new post-war era would bring new challenges and new inspiration, but the first thirteen years had been an exciting and rewarding experience and had laid a firm foundation for bigger things to come.

Chapter VII

PLANS

AS THE SCHOOL CONTINUED TO GROW IN STRENGTH AND importance during the war years it became evident that in Banff we had a great national asset and a natural setting for a school in the Fine Arts. Banff doesn't belong to Alberta alone, or to Canada; it belongs to America and the world. The Banff region with its majestic mountains, glacial lakes and cascading streams is one of Providence's great gifts to mankind, a place where people's souls are stirred and their minds inspired by Nature's lavish display of beauty and grandeur. There is no provincialism about Banff. Canadians everywhere have a filial and possessive regard for it. Wherever they live, people feel that Banff belongs to them. That feeling is a great asset to Banff, to Alberta and to the Banff School of Fine Arts.

We felt from the early days that if we had imagination and courage we could lay the foundation in Banff for a great Canadian institution, an institution that in a hundred years or so could be as important and famous as Oxford and Cambridge, or Harvard and Yale. It could be the Salzburg of America. One had only to see the talent that

came from far places every year and gathered together in the fellowship of a common interest in the creative arts, to sense the dynamic enthusiasm of the students, to know that these students would respond to good leadership in such an environment. It is known to be a fact that people respond physically and mentally to an environment of natural beauty. It is no accident that the great moments of history in the last fifty years have taken place at such places as Locarno, Lake Geneva, Casablanca, Yalta, Bretton Woods and others. In a setting of spectacular grandeur such as Banff, things have a tendency to fall into perspective. As one surveys those majestic hills the atmosphere becomes at once peaceful and serene, a shield against the grinding abrasions of a mechanized and discordant age.

With that feeling about Banff and the School it is only natural that we should think in terms of what could be done to give permanent effect to the existing potential. Over the years, we knew our feeling was not an isolated one. It was shared by hundreds of students and staff. There was a feeling and a spirit and an enthusiasm which, if it could be captured and directed, could literally move mountains.

During the war it was part of my responsibilities to be chairman of the Canadian Legion Educational Services for the armed forces in this command. Those responsibilities took me into every army barracks, every air force training station, every American camp and every prisoner of war compound in the region. In the course of those visits I was constantly taking mental inventory of where there was a great deal of equipment that would be useful to the University and to the Banff School when the war was over. I didn't know where the money was to come from and I didn't think in terms of a lot of money. I thought more in

terms of ideas and people and what could be done with simple and even temporary buildings.

With the end of the war the question of what to do with certain defence installations was under consideration. At the rate our student population at Banff was growing, we had to do something. We had grown out of the Masonic Hall dining-room and had moved into the old Brewster Hall across from the Mount Royal Hotel on the main street of Banff. This building had at one time been a dance hall. In recent years it had become a garage where the Brewster Transport Company stored and repaired and painted their huge tourist buses in the winter months.

We needed a dining-room that would seat 300 students at a time. By using the Brewster Hall and packing the students like sardines we could seat 275 at a sitting. We had to have a larger dining-room, and this hall was the only available space in Banff even approximately big enough. The first time I looked at that hall my heart sank. There were two inches of mud and dirt and grease on the floor. The paper on the walls was hanging in tatters. The Brewster employees, in trying out their paint guns, had tested them on the walls before spraying the buses. There was every colour in the rainbow and abstract art on a grand scale. There was no kitchen, no adequate storage space and no refrigeration. However, when there is nothing else to do you "use what you have". We put a dozen boys to work with hoes and shovels, with hoses and hot water and countless tins of lye. We got the dirt off and then went in with spray guns and sprayed the walls and ceiling, one colour this time. We laid lino in the aisles between the tables, we moved in stoves and installed sinks and hot-water connections, and in a short time the place was transformed. We put table-cloths on the tables and made it look like a dining-room and—it worked.

Now that we had a temporary dining-room we needed sleeping quarters. I knew where we could get them. The United States Army and the United States Public Roads Administration had created a miniature city at Dawson Creek, 540 miles northwest of Edmonton and 800 miles from Banff, when they were building the Alaska Highway in 1942 and 1943. These buildings were the first to become war surplus. Many of them were pre-fabricated or were built in sections. We found out that a building, often complete with heating installations, 28 feet wide by 120 feet long and one story high, could be purchased as it stood for seven hundred dollars. They could be taken apart for three hundred dollars. The buildings were cheap enough and would serve admirably as simple sleeping quarters, classrooms and ultimately as dining-rooms for the Banff School of Fine Arts. The problem was how to get them to Banff and where to put them when they arrived there. There was also the problem of the few thousand dollars necessary to purchase the buildings, dismantle them, load them on railway cars, ship them to Banff and re-erect them there.

Dr. John Murray Gibbon, for many years a most unusual director of the Department of Public Relations for the C.P.R., was a personal friend and a friend of the Banff School. I somewhat cautiously approached him to see if he thought we might prevail on the C.P.R. to make a contribution to the Banff School by giving us free freight over their lines from Dawson Creek to Banff. That alone could make consideration of the Dawson Creek buildings a practical proposition. Dr. Gibbon in his own ineffable way knew all the channels and all the angles, and as a result of his good offices we were assured that the railway would provide free freight over their lines, a most substantial consideration.

The next question was where to place the buildings at Banff. We approached Major P. J. Jennings, the superintendent of the Banff Park, to see if he would give us a site. Major Jennings was helpful and co-operative. He said there was an area down near Whiskey Creek, just off the Calgary Highway, where it enters the town from the northeast. This area was being reserved for low-priced tourist accommodation, and he thought the type of buildings we would bring in could be located there. He agreed to give us a lease on sufficient land to erect a large dining hall and huts that would ultimately house over 300 people. This site at 507 Cougar Street is on low ground in a bend of Whiskey Creek, a stream that derives its name from an earlier day when the local bootleggers used its icy waters as an inexpensive means both for diluting and refrigerating their brew.

With assurance of what was thought to be a reasonable site at a nominal annual fee, the promise of free freight and the knowledge that suitable buildings could be acquired at relatively little cost, we were now in a position to approach the Board of Governors of the University with a view to getting the required funds. President Newton was sympathetic, but as no provision had been made for such capital items in the current budget it was necessary to go to the Provincial Government to see if it would provide the needed funds. It had been calculated that an amount of \$25,000 was needed and this was the amount requested, a modest sum indeed in contrast to the facilities it would provide.

It is only fair to state that the Government was faced with very heavy capital commitments in the post-war years and, as a result of a survey of university needs on the Edmonton campus, was committed to spending many millions of dollars there. The Leduc bonanza was still two years away, and it is understandable that the Government

did not see its way clear to make this additional grant to the University.

The president called me into his office and informed me of the Government's decision, saying at the same time that he "guessed that this finished the plans for the Banff School". At this point I said I thought it was too late in the day to think of abandoning plans for the School and reiterated my conviction that the University possessed a great natural asset in Banff and the Banff School, something no other university in Canada could possess. I suggested that we were on the verge of having the School more than pay its way. We could make some money out of the School and plough these surpluses back into capital equipment. I had reason to believe that former students might donate small sums and that possibly substantial gifts might be made; therefore, if we could raise the funds by making a profit on operations, by acquiring gifts of cash or kind, could we go ahead? And the president's reply was that if we could make the money out of the School or acquire it in any other legitimate way than through the University budget, we were by all means to go ahead.

We had a small surplus over and above operating expenses in 1944. We made a larger one in 1945 and were confident that the same could be done in 1946. During this time, too, the University had been acquiring a good deal of useful equipment which was being declared surplus by the Dominion Government War Assets Corporation. The bursar had indicated that he would take a lenient view if some of this material was acquired for Banff. For example, on one list that came through there were items which read:

"21B/81 —Chests, dressing 5 drawer, maple —	\$6.50
21B/153—Mirrors, dressing, maple —	2.28
21B/124—Tables, folding, 3' x 6' —	2.50
21B/201—Wardrobes, maple —	10.00
etc. etc."	

Having seen these "chests, dressing" in a good many officers' quarters, and having privately decided that the best of all possible uses for them after the war would be at Banff, I lost no time in looking over this equipment in the warehouses. Many of the "chests, dressing" were brand-new and had never been out of their cartons. Others were only slightly scratched and marked. It was nearly all first-class rock maple and the same items were retailing in furniture stores for from \$65 to \$85 apiece. In 1946 and 1947 we acquired nearly two hundred of these items and many other pieces of equipment that were ideal for the purposes of student dormitories. Actually it was the knowledge that so much of the equipment needed could be acquired for a pittance that gave us the incentive to leave no stone unturned to get the modest amounts of money necessary. Had we been faced from the beginning with the necessity of paying retail prices for our equipment the task might have looked too hopeless, particularly in the light of the Government's refusal to provide the initial capital grant.

Having the president's authority to raise funds if we could, a campaign was started. A circular was sent out to all former students and there was some response—mostly five-dollar bills, and nothing very large. But the spirit behind these student contributions and the encouragement of staff members scattered all over the continent was heartening. Banff Alumni groups were formed in Toronto and Montreal, in Salt Lake City and in other places. Even if they couldn't provide much money they were good publicity for the School and living proof that the students who participated in those six-week summer sessions had caught the spirit of something vital and felt themselves part of it.

As the funds for the Dawson Creek buildings were not forthcoming, that particular scheme with all its promise had to be abandoned. However, other buildings of a

similar type only thirty miles from Banff became available and this time we were more fortunate.

It would require a wild flight of imagination in normal times to couple the famous desert fox Erwin Rommel's Africa Corps with the Banff School of Fine Arts. But these were not normal times. In 1943, twenty thousand of the pick of the German Army, Rommel's Africa Corps, were brought as prisoners of war to a valley in the Alberta foothills at a point on the C.P.R. main line called Ozada. They were mainly housed in tents while permanent compounds were being built at Lethbridge and Medicine Hat. A few buildings were erected, however, and when in the camp one day I had noticed that these temporary huts were made of 7-ft. x 14-ft. sections of army tent floors. In other words, the walls, the floors and even the roofs under their asphalt covering were made up of 7-ft. x 14-ft. sections. This immediately suggested that they could be dismantled and re-erected at very little cost.

Negotiations were started with War Assets Corporation, and in the spring of 1946 six huts representing 45,000 feet of good, dry lumber were acquired for \$350. The next question was that of dismantling and re-erecting. It so happened that there was a camp for conscientious objectors at Seebe in the Dominion Forest Reserve only five miles from Ozada. Jack McLenaghan, the camp supervisor, was a good friend of mine, and one day I suggested that possibly, in their spare time, the husky young men in his charge might be prevailed upon to take the buildings apart and to load them on trucks for shipment to Banff. "Exercise Ozada" went off without a hitch and we found ourselves on June 10, 1946, with 45,000 feet of lumber on the site at Whiskey Creek, all laid down at a cost of \$350 for the lumber and \$150 for trucking.

A contract was let to the Larwill Construction Company of Calgary and on July 10, Bungalow Court, the first dor-

THE OLD BRETTON
HALL THEATER—
HOME OF THE
BANFF SCHOOL
OF FINE ARTS



Harmon



George Noble

THE BANFF SCHOOL
AUDITORIUM, 1940

THE PUBLIC AND HIGH
SCHOOL BUILDINGS—FIRST
CLASSROOMS OF THE
BANFF SCHOOL, 1933

George Noble



ORAL FRENCH
STUDENTS AT
HOLIDAY HOUSE



*British Photographic
Laboratories of Canada*

George Nob



THE EMERGENCY
DORMITORY IN THE
PUBLIC SCHOOL

*British Photographic
Laboratories of Canada*

BUNGALOW
COURT—
FIRST
DORMITORY
OF THE
BANFF
SCHOOL





British Photographic Laboratories of Canada

THE BREWSTER HALL DINING ROOM, 1946

THE BANFF SCHOOL SIGN

British Photographic Laboratories of Canada





British Photographic Laboratories of Canada
STUDENTS' LOUNGE IN BUNGALOW COURT

THE FIRST THREE CHALETs ON THE ST. JULIEN CAMPUS, 1949

George Noble





Malak

BANFF SCHOOL STRING ORCHESTRA REHEARSING ON CHALET SUN-DECK

POTTERY FROM
THE CERAMICS
DIVISION OF THE
BANFF SCHOOL



W. V. Crich, F.R.P.S.



SAMPLES FROM
THE WEAVING
DIVISION

National Film Board



PHOTOGRAPHIC CLASS ON LOCATION AT LAKE MINNEWANKA

Mata

ART STUDENTS ON LOCATION, VERMILION LAKES

Mata





STUDENTS OF THE BALLET DIVISION

George Noble

MAX PIRANI AND FIVE TALENTED YOUNG PIANISTS

British Photographic Laboratories of Canada





THE ADMINISTRATION BUILDING

JOHN RULE'S SKETCH (1947) OF THE BANFF SCHOOL OF THE FUTURE



mitory of the Banff School of Fine Arts, was able to provide twenty-eight bedrooms, a comfortable lounge and ample washroom facilities for sixty students. The total cost was \$15,000 and the money, over and above another modest school surplus, came out of the general funds of the University in that year. Thus the huts that once resounded to the haunting strains of "Lili Marlene" and the arrogant "Deutschland Über Alles" now resound to the notes of Schumann, Mozart and Ravel as the cream of another nation's youth finds health and happiness in the universal kinship of the arts.

The registration in the 1946 summer session increased to 586 over the 427 of the previous year, and over two hundred applicants were turned away. This seemed further proof, if any were needed, that the School would continue to grow now that peace had returned to the land.

While the events just described were going forward other steps also were being taken. One of these was the turning point in the whole development. I met Eric Harvie of Calgary.

Chapter VIII

A MAN OF VISION

ONE DAY IN THE AUTUMN OF 1945 PRESIDENT NEWTON called me on the telephone and said he would like me to be available the next afternoon because Eric Harvie from Calgary was coming to Edmonton. He was interested in the Banff School, wanted to know more about it, and the president thought that if I told the story well we might get some financial support.

For some time previous to this occasion the president had been discussing with Eric Harvie and some of his friends in Calgary the possibility of getting some assistance in the provision of a Chemical Engineering building at the University. These men had oil interests and it was thought that they might join with others in providing these much-needed facilities. Several interviews had taken place over a period of time but no firm commitments had been made by the Calgary people. Anxious for a decision, the president had a final discussion with the group in Calgary but without too encouraging results. During the course of this final conversation Mr. Harvie had said to the president, "Hasn't the University some activity in the south of the

province in which we might take an interest?" As it was not practical to establish some chemical engineering facilities in Edmonton and some in Calgary, and as the Calgary Branch of the University was not yet in being, the president said, "No, nothing except the Banff School of Fine Arts." As in the case of many things that are close to us, Mr. Harvie and his clients had known of the Banff School of Fine Arts but had no specific details about it. They decided to go to Banff and make some inquiries. They talked to Jim Brewster and to Norman Luxton and Colonel Phil Moore and a few other old-timers in Banff, and those fine citizens must have put in a good word for the School. In any case, Eric Harvie decided to come to Edmonton to find out more about it.

I had never met Eric Harvie before. All I knew was that he was a prominent lawyer in Calgary, that he was the legal representative of Mrs. J. H. Woods, the widow of the late and esteemed publisher of the Calgary Herald, Lt.-Col. J. H. Woods. As Colonel Woods had been one of Western Canada's leading patrons of the arts and a good friend of the University, it seemed perfectly natural that Mr. Harvie would find in the Banff School something in line with the interests of both Mrs. Woods and her late husband. It was also known that Mr. Harvie himself had some oil interests but at that time I had no idea whether they were extensive or otherwise.

At three o'clock on a lovely autumn afternoon in September, 1945, I went up to Mr. Harvie's room in the Macdonald Hotel. The room looked out over the valley of the Saskatchewan which was then in all its autumnal glory of colour. It was a beautiful sight and as we talked Mr. Harvie frequently looked out over the valley. We had exchanged the usual pleasantries and finally he said, "Now tell me about this Banff School of yours." I didn't know how much he knew but I determined to give him the best story I could.

I told him that I felt the University of Alberta had a great opportunity in Banff. To me it was one of the finest natural settings in the world for a School of Fine Arts. I said Canadians everywhere loved Banff; it belonged to all of the people of Canada. We had no need to sell it to the Canadian and American people; the C.P.R. had already done that. Every student and every staff member who came there went away an enthusiastic supporter. The School could be just as big and just as important as we had the vision and courage and determination to make it. It could be the Salzburg of America. The fact that it had grown and prospered through five years of depression and six years of war was proof of the place it could occupy in Canadian life. But if it was to grow and develop we had to have money—not for operating but for capital. Mr. Harvie listened to this with equanimity and said, "Oh yes, I know you need money, but tell me what you would do if you didn't have to worry about money." Well, nobody had ever said that to me before, and as I didn't know Mr. Harvie very well then and didn't know whether he was serious, I stamped my foot and cried, "But I've got to have money; this can be the biggest thing in Banff and I want a million dollars." Eric Harvie was standing up looking out over the river valley, but as I said, "I want a million dollars," he swung around, snapped his fingers and said, "That's the kind of thing that interests me. What would you do with a million dollars if you had it?"

I told him that if I had the money, the first thing I would do would be to build a dining-room that would seat 300 students at a sitting. Next I would provide simple sleeping quarters for the same number, and then I would provide for additional classrooms and studios. I told him then what I have always believed, that life in a well-run student residence can be a vital and enriching experience. I told him that I was sure that even the makeshift and improvised

dining-room and dormitory experience we had already given at Banff had been responsible in large measure for the wonderful spirit of enthusiasm and unity which had become one of the outstanding characteristics of the School.

After more discussion, questions and answers Mr. Harvie said, "I like your story, I like your enthusiasm and I believe you have something in Banff which could interest me very much. You can count on fifty thousand dollars. Let me see what you can do with that."

Straight from Mr. Harvie's room I went to call President Newton on the telephone and tell him the results of my interview. I also told him that Mr. Harvie was interested in seeing some rough sketches of a building which might provide the facilities we required. Dr. Newton mentioned that the University architects were Rule, Wynn and Rule, a local firm of Alberta graduates, and he authorized me to go to them for the drawings. I went straight from the Macdonald Hotel to the Birks Building and fortunately got John Rule. I said, "John, I have fifty thousand dollars for a start on a building for the Banff School of Fine Arts. Fifty thousand dollars is not enough. Pay no attention to that; this is what I need." I told him that I wanted a building that would provide a dining-room for 300, sleeping quarters for at least 150 and classrooms for the same number. That was where I made my first mistake. I have since learned that you don't need to tell architects to pay no attention to costs, they will do that without being told. I told John Rule that as I was going to Ottawa to attend a meeting of the National Film Board the following week I would appreciate it if he would have at least a rough sketch ready to take with me. With fifty thousand dollars in hand I already knew that the Whiskey Creek site was no longer good enough for our purposes and that I had to find a more adequate site.

John Rule was as good as his word and one week later he presented me with a sketch of a building that looked like a miniature of the Banff Springs Hotel. I hesitantly asked what he thought that building would cost and he airily said, "Oh, about \$350,000." That sketch was the first attempt to give visual effect to what had up to that time been only a dream. I blithely set off for Ottawa.

In due course I secured an interview with Mr. Roy Gibson, then director of the National Parks of Canada, and the controller, Mr. James Smart. These men arranged an appointment for me with Dr. Charles Camsell, who was then deputy minister in charge of the Department of Mines and Resources, under which the National Parks were administered. All three men were sympathetic and helpful. After listening to my story and discussing the project from various angles, Mr. Gibson finally said, "If those are the plans you have in mind for the Banff School of Fine Arts, you can have anything we can give you within reason." That has been the attitude of the National Parks authorities ever since. It is fitting to pay tribute to Roy Gibson and Jim Smart who have since retired, and to acknowledge here the great part they played in the early building of the Banff School.

As a result of our discussion it was agreed that the Parks authorities would take back the Whiskey Creek site and give us three blocks of land on the northern approach to Banff between Banff Avenue and Deer Street. This was high, dry ground with a good view of the Bow Valley and sufficiently close to the town proper as to be convenient and yet so located as to be relatively private. It was a good, small site and John Rule's sketch had helped greatly in its acquisition because for the first time this gave physical form to what had previously been only a dream.

Some years before, in 1940 to be exact, I had been appointed a director of the National Film Board of Can-

ada. The Board met in Ottawa once every month and while I was only able to attend meetings four or five times a year, this appointment was of very real assistance to the University and to the Banff School because it enabled me to go to eastern Canada as frequently as necessary for the purposes of interviewing staff members for Banff and for soliciting funds, at little or no travelling cost to the School or to the University.

On the occasion of my October 1945 visit, when the National Parks people agreed to give us the Deer Street site, I felt that with \$50,000 in hand and a good site of several acres of land, we were in a position to tackle seriously the business of soliciting financial support from other sources. It seemed logical that the C.P.R., having very direct interests in Banff, should have an early opportunity of making a contribution.

One day at the close of a Film Board meeting, John Grierson, then Dominion Film Commissioner, and I were having lunch in the Rideau Club in Ottawa, and I brought him up to date on the latest developments regarding the Banff School in which he was keenly interested. As we were sitting there Mr. Brockington, who at that time was a special assistant to Prime Minister Mackenzie King, came over and joined us. He, too, had been interested in the School and I briefly reviewed developments for him and suggested that I would like to get an appointment with Mr. D. C. Coleman, President of the Canadian Pacific Railway. Mr. Brockington suggested that I go to his office with him where he would telephone Mr. Coleman in Montreal and make an appointment. At this stage John Grierson said that if I was going after the C.P.R., "Don't ask for peanuts." I replied, "What would you think of asking them for \$100,000?" John and Mr. Brockington agreed that even for the C.P.R. that wasn't exactly peanuts.

Mr. Brockington called Mr. Coleman and gave the School and me a most enthusiastic and flattering build-up. Mr. Coleman suggested that I come and see him in his office in Montreal at eleven o'clock on the following Wednesday.

On the appointed day I registered at the Windsor Hotel and called Mr. Coleman's office, only to be told by his secretary that Mr. Coleman couldn't see me that day, but would I come in at eleven o'clock the next morning. I should mention that I had never met Mr. Coleman before and as I had had no experience in soliciting funds of any kind I was rather nervous about the coming interview. The more I thought about approaching one of Canada's most powerful businessmen with a proposal that he should give a hundred thousand dollars to a project which was still somewhat ethereal, the more nervous I became. I paced up and down my room for hours thinking about the project and the best means of propounding the idea in the fifteen to twenty minutes which I would be granted. I finally came to the conclusion that when I made the request for such a substantial sum, the president of the C.P.R. would think either I was a fool or we had something. I felt we had something, and in that frame of mind I walked into Mr. Coleman's office at the top of Windsor station.

Mr. Coleman received me cordially and asked me to outline what we had in mind. First of all I told him how grateful we were that the first cash contribution made to the permanent building of the Banff School had come from his predecessor, the late Sir Edward Beatty, when he contributed \$2,500 to the building of the Banff School Auditorium in 1939. I outlined our plans for buildings and suggested that the C.P.R. might consider making a gift of one of these which might be called a Sir Edward Beatty Memorial Building. After having listened to this suggestion Mr. Coleman simply observed that such a pro-

posal might not commend itself too well to the board of directors. He liked our sketch plans and after asking a number of questions he said he thought our proposals had some merit. The C.P.R. would definitely come in on the proposition and I could so advise the interested people in Calgary. He suggested that he would discuss the matter with the board at the first opportunity but I could be assured the C.P.R. would make a contribution, "nothing lavish, but substantial".

Mr. Coleman asked if we had received any assistance from R. B. Bennett, and when I told him that the extent of Mr. Bennett's contribution up to that time had been small he said he thought both Mr. Bennett and Lord Beaverbrook could be interested in giving some support and he said he would be glad to assist in making the approach. He further asked who else I was seeing in Montreal, and suggested I see Mr. Morris Wilson, President of the Royal Bank. He called Mr. Wilson and made the appointment for that afternoon. Altogether I felt the interview with Mr. Coleman had been reasonably successful. He had shown a real interest and sympathy with the project and had given assurance of support even though the amount was unstated. He asked me to come in to see him again when I came to Montreal two months later.

Mr. Morris Wilson, President of the Royal Bank and a director of the C.P.R., received me with kindness and a sympathetic understanding of what we were trying to do. He advised that the banks had a general rule with respect to donations; they did not give to religious institutions or to state institutions. In the case of state institutions he pointed out that as the banks paid their share of taxes to support these he felt that they should not be asked for additional support in the way of gifts. I pointed out that because of the reluctance I had found in a number of cases on this very point we proposed to establish the Banff Foundation

as the fund-raising organization of the Banff School. I stressed that while the School was operated by the University the only financial support it was receiving was the amount of \$2,500 per year and this was not for capital purposes. Mr. Wilson remarked that while technically the establishment of the Foundation would overcome the difficulty, it was still true that the money would be given to the University of Alberta and this was a state institution.

As a matter of fact, this question of giving money to the University of Alberta or to the Province of Alberta, as some put it, has been a constant problem during the course of the project. In some cases the arguments had political overtones, and jibes would be made about Alberta's Social Credit Government. In recent years the most common remark has been, "Why should we give money to the Province of Alberta, the richest province in Canada?" This was usually associated with a similar question, "Why doesn't your government do it? They have the most buoyant revenues in Canada." In time it was not hard to realize that these questions were in the main a defence mechanism on the part of busy public men who have found themselves increasingly importuned by individuals and institutions for funds until from the giver's standpoint it has become a major problem.

On returning from this particular eastern trip I reported the results to President Newton and to Mr. Harvie who felt that definite progress was being made. Arrangements were made for Mr. Harvie, Mrs. J. H. Woods of Calgary and me to go to Banff and look over the site for the proposed building. By this time it was known that Mr. Harvie was acting for Mrs. Woods whose late husband, Lt.-Col. J. H. Woods, had been one of the most prominent citizens and patrons of the arts in Western Canada. As publisher of the Calgary Herald, Colonel Woods had exerted a wide influence in the building of Western Canada and it was now

proposed that the building to be erected might be a memorial to him.

In the course of this visit to Banff the Deer Street site was carefully examined along with a number of others including the present St. Julien site. The more Mr. Harvie saw of the prospects the more enthusiastic he became. He intimated that, on the basis of what he had seen, he and Mrs. Woods were prepared to increase the initial \$50,000 to \$75,000 and possibly \$90,000 or more. He asked that we proceed immediately with detailed plans and get contractors' estimates on the basis of those plans.

In the meantime I continued to interview individuals and firms with a view to obtaining funds. In many cases the request was met with the reply, "Why should we give money to the University of Alberta, which we are taxed to support in any case?" Or, "Why should we give money to the Province of Alberta?" As a result of this reaction it was decided to take steps to have The Banff Foundation established by act of the Provincial Legislature in the session of 1947, and this was done.

Another question which inevitably met my requests was, "What has the Government done to help the School?" It didn't help matters to say, "Nothing," so I used to reply to that question by stating the amount of money the University had spent by using surpluses, revenues and grants for equipment. However, this wasn't too convincing an argument, and I suggested to President Newton that it would create a much more favourable climate for our campaign if the University were to show its faith in the project by advancing the funds for the initial chalet. The matter was discussed by the governors of the University and they agreed to make a loan of \$25,000 to the Banff School for the purpose of building a simple chalet which would house thirty to forty students. In the meantime the governors had also authorized me to proceed with the erection of Bunga-

low Court in the early summer of 1946. In the latter case no special funds were provided and it was anticipated that the \$15,000 cost of this project could be financed from any surplus on operations on the Banff School for that year and from the general funds of the University. It was also felt that as the Bungalow Court and the initial chalet would be revenue-producing they would in due course return whatever investment was made.

Having secured funds for Bungalow Court, which would give us sleeping accommodation for sixty-two students, and having the promise of funds for a permanent chalet which would accommodate from thirty-four to forty students, and having the assurance of Mrs. Woods and Mr. Harvie that at least \$90,000 would be available for a central building, a substantial beginning seemed assured and the time came to set out our objectives clearly and extend our campaign.

It was agreed that on the financial side we should set our objective as the raising of a fund of one million dollars in the ten-year period 1946 to 1956. This money was to provide first of all a central building containing a dining-room that would seat 300 at a time, a central lounge room which could be the general meeting place of the School, five or six classrooms and studios, and a number of chalets of a Swiss type of architecture, each of which would sleep thirty to fifty students. It was anticipated that, ultimately, a studio building for painting and handicrafts, a music and drama building, and fifteen to twenty small chalets would be built, the whole project designed to accommodate between seven hundred and one thousand students during the summer months and from one hundred and fifty to three hundred in the winter.

The more we went into the proposal to establish the Banff School as a permanent centre of fine arts and adult education, the more practical and logical the proposal seemed. In the winter of 1945-46 Mr. Harvie and I went to Banff several times, and on each occasion we took the

opportunity of examining various sites to make sure that we were getting the most suitable for our purposes. The Deer Street site was a good site and would have been adequate if we were only thinking in terms of half a dozen buildings. If we were looking ahead far enough and thinking in terms of a great permanent institution, the Deer Street site was not large enough.

One afternoon in February 1946 Mr. Harvie and I went to Banff again. We spent hours going over every foot and angle of the Deer Street site. We then went over the St. Julien site, situated immediately above the town on Tunnel Mountain and just across the river from the Banff Springs Hotel. Without question this was the finest site in Banff. Major Jennings, the Park Superintendent, quite frankly stated that there was no better site in Banff. It consisted of about thirty acres of land, part of which would always be a natural park. It had the finest view in Banff. It was only six minutes' walk from the centre of the town but by virtue of its location was separate and private. Major Jennings indicated that he personally would be in favour of letting us have this site but he didn't hold out much hope that Ottawa would agree.

After dinner that evening Eric Harvie and I again went up on Tunnel Mountain. It was one of those warm winter nights with a full moon. The lights and reflections off the snow on the mountains made a scene of breathtaking beauty. For three hours that night we again tramped the slopes of Tunnel Mountain comparing the Deer Street and the St. Julien sites. We came to the conclusion that the St. Julien site was the right one and while it might be a forlorn hope to try to get it, we should at least make the attempt.

I was in Ottawa on the 16th of March 1946 and arranged an appointment with Mr. Roy Gibson and his associates for the purpose of bringing them up to date on our plans. When I went into Mr. Gibson's office, Mr. Smart and the secretary of the department, Mr.

Spero, were there. I said, "Mr. Gibson, our plans for the Banff School are growing bigger all the time. I have come to ask you to give us the St. Julien site." It was probably fortunate for me that it was the junior officer of the three who exploded. Mr. Spero said, "Cameron, don't you know there are over one hundred surveyed residential lots on that site and they are worth one thousand dollars a piece?" I replied that because I knew it was the finest site in Banff was exactly why I wanted it. What we were planning would be the biggest thing in Banff. Mr. Spero continued the grilling for quite some time. He really gave me the third degree. As the questioning went on I thought I saw an amused twinkle in Roy Gibson's eye. Finally he interrupted and said, "Cameron, we believe in your proposition. If the plans you have outlined for Banff are what you and your associates have in mind you can have any help we can give you."

The upshot of that interview was that the National Parks Administration agreed to give us the St. Julien site on perpetual lease for one dollar per year. In addition they agreed to lay in sewer and water services and to provide roads and walks, altogether a far-seeing and generous contribution from the Federal Government. The names of Dr. Charles Camsell, Roy Gibson and James Smart will always be honoured among the builders of the School. As civil servants they had the imagination and courage to say "Yes" when it would have been so easy to say "No."

The acquisition of the St. Julien site was a major achievement in the development of the School which greatly assisted and encouraged us to proceed with our plans to lay the foundation for a long-range and permanent institution. There were further discussions with Mrs. Woods and Mr. Harvie, and on May 3, 1946, Mrs. Woods advised that she would increase her gift to \$100,000 for the building of the Administration Building of the Banff School to be known as the Lt.-Col. J. H. Woods Hall.

Chapter IX

A PANHANDLER'S PROGRESS

THE INITIAL SUCCESS IN OBTAINING A VERY GENEROUS gift from Mrs. Woods, the liberal attitude of the National Parks authorities in providing the finest site in Banff, plus the continuous support, encouragement and enthusiasm of Eric Harvie, were a great stimulus to the whole project. In soliciting funds from individuals and business firms across Canada it was of the greatest assistance to be able to say that one person in the City of Calgary had sufficient faith and confidence in the project to be willing to put up one hundred thousand dollars. This generous gift had at once removed the project from the realm of talk and wishful thinking and given it status and substance. I got many a chuckle out of the reaction of some of Canada's leading businessmen when I told them that one person at least believed in the idea to the extent of contributing one hundred thousand dollars. They knew that no one would be putting that amount of money into a venture of this kind without feeling that it was for a sound development. No one was more surprised than Mr. Coleman of the C.P.R. who

remarked, "I didn't know Billy Woods had that much money."

The Provincial Legislature by special act established The Banff Foundation in the session of 1947. This act established the Foundation as the capital fund-raising arm of the Banff School and provided a board of seven trustees who were empowered to receive gifts of cash or kind for the School. The act had some effect in overcoming the reaction that private gifts were being solicited to do what ordinarily should be done with tax funds. As director of the Banff School I was also made director of the Banff Foundation and authorized to solicit funds on its behalf. In the winter of 1947 an attractive prospectus was printed in which the aims, achievements and objectives of the School and the Foundation were set forth. The prospectus included sketches and drawings of the various buildings and showed a projected campus as it might look in fifteen or twenty years. The buildings were of various sizes and costs, from the small \$30,000 chalet to a million-dollar music and drama building—a not too subtle hint that prospective donors could donate the unit which suited their particular circumstances.

Equipped with this prospectus and a supply of Banff School calendars, I seized the occasion of every trip east for a Film Board meeting to canvass at least one or two individuals or firms. Time, and the pressure of a full-time job as director of Extension for the University, never permitted the task of canvassing funds to be more than a spasmodic and part-time occupation.

It must be said in fairness to Canadian business which is subjected to a never-ending and increasing pressure for funds, that it has always been willing to listen. Not all of the firms and individuals solicited have given money by any means, but I have yet to meet the man who, on hearing

the story of what we are doing, hasn't said, "Isn't that a fine idea!"

In the years since 1945 many incidents both touching and amusing occurred. One day in the winter of 1946 Eric Harvie and I were in Banff together, staying at the Mount Royal Hotel, when I was introduced to Stanley Thompson, the famous golf architect who built the Banff Springs and many other famous golf courses. Mr. Thompson, who died in 1953, was at that time, and until his death, special landscape consultant to the National Parks. He was also a consultant to the C.P.R. and on this occasion was in Banff in connection with some work he was doing for both organizations. We told him about our project and he became very interested. We arranged to take him over the St. Julien site and to outline the plans we had in mind for the School. After taking him over the site we agreed to have a luncheon date in Calgary two days later at which time we would discuss the Banff School project in more detail.

Two days later we arranged to have lunch in Stan's room in the Palliser Hotel and while we were waiting to be served Stan said, "You know, Don, the more I think of that project of yours, the more I like it. Just to show you how much I think of it I'm going to tell you now that you can call on the services of myself or those of any member of my firm and it will cost you one dollar per year." At this Eric Harvie spoke up and said, "Stan, I'll match you to see whether we pay the dollar a year or not." We matched and Stan lost. And that's how the Banff School of Fine Arts, with hardly a dollar to its name, came to have as its landscape adviser the most famous landscape expert in Canada.

In August, 1947, we had one of those days when everything seemed to go wrong. The night before we had had a heavy hail-storm, something unusual for Banff, and it

had punched about two hundred holes in the roof of Bungalow Court. A preliminary estimate showed that it would cost six or seven hundred dollars to repair it. While I was at breakfast that morning a student to whom I had loaned my personal car to take some art students to Jasper for the week-end because they couldn't afford the bus fare, came to me and said, "I'm sorry to have to tell you, Mr. Cameron, but when we were returning from Jasper last night we tore the rear end out of your car at Saskatchewan River Crossing, ninety miles away."

There had been one or two other problems that morning and it had all the ingredients of a "blue Monday." I was sitting in my office about eleven o'clock when a gracious little lady walked in. I knew she was an art student and that she was from Toronto, but beyond that I didn't know much about her. She handed me a slip of paper, saying as she did so, "Mr. Cameron, I want to give you this in memory of the two happiest summers I have had in my life, the two summers I have been in the art classes of the Banff School." "This" was a cheque for one hundred and fifty dollars to go towards the building fund. I thanked her as best I could and asked her to wait a moment while I went next door to the cashier's office to fetch a receipt. When I returned from the cashier's office she was gone but on my desk was a piece of paper torn from an envelope and fifteen cents. A pencilled note on the scrap of envelope said, "Sorry, I forgot to add the exchange." The lady's name was Anne Laidlaw, from Toronto. Needless to say, the dark clouds of the morning rolled away, chased by the sun of human kindness, and another name was added to the growing list of those who were helping to build "the Salzburg of America."

In 1947, using the money provided by the University, we built the first permanent residential chalet on the St. Julien site on Tunnel Mountain. It was a simple dormi-

tory in modern style with a flat roof, functional lines and big picture windows that opened on a magnificent view of the Bow Valley and the surrounding mountains. The chalet contained eighteen twin-bed rooms and an attractive lounge complete with a huge fireplace of Mount Rundle stone. This chalet was one more step forward in translating the project from dream to reality and as the original sketch had transformed ideas to visual form on paper, this chalet went the next stage and transmuted paper into an attractive building of Canadian cedar, concrete and stone.

Tenders were called for the Lt.-Col. J. H. Woods Hall in early 1948 but by this time the inflationary spiral was well under way. Building costs had doubled since 1945 and when the contractors' bids were received the lowest tender was \$225,000 and we only had \$100,000. We had promises of unstated amounts from several sources but even in our most optimistic moments we couldn't see these gifts making up the deficit. The plans were carefully scrutinized to see whether the Administration Building which was to be known as Colonel Woods Hall could be scaled down and modified to the point where it could be completed for \$125,000. Investigation proved that it would not be possible to complete a building of the type required for the amount of money in hand. The next question was, Would Mrs. Woods agree to permit her gift to be used for the building of three residential chalets instead of the Administration Building? It was believed at this time that three chalets, slightly larger than the first one, could be built at a cost of about forty thousand dollars each and that these would serve an equally important purpose in meeting School needs.

Mr. Harvie and Mrs. Woods were approached and with her usual understanding and sympathy, Mrs. Woods agreed

that her gift could be used for the building of residential chalets.

On receiving Mrs. Woods' permission we immediately drew up plans and specifications. As each chalet would have an attractive lounge, we were not losing too much by not having the lounge facilities of Colonel Woods Hall. The loss of the dining-room was another matter. Here again necessity was a spur to improvisation and we decided to "use what we had." We simply left the bedroom partitions out of two floors on the largest chalet, installed a fully modern, though temporary, kitchen on one end of the ground floor, put in a dumb waiter to hoist food and return dishes from the second floor, and then we had two dining-rooms. The lower one would seat 150 at a time, and the upper one 230; thus we had a capacity of 350 to 380 people at a single sitting.

The decision to convert a chalet into a temporary dining-room was taken just in time, because the Brewster Transport Company informed us in the summer of 1948 that the Brewster Hall would not be available in 1949.

Tenders were called on three residential chalets in the summer of 1948, and again we found ourselves caught in the vicious spiral of rising costs. When the bids were received, it was found that the amount of money available would barely build two chalets instead of three. Once again we consulted Mrs. Woods, and again she generously advised us to "go ahead". She also agreed to increase her gift from \$100,000 to \$125,000.

However, one more difficulty of very real proportions developed. In our discussions of the Colonel Woods gift it had been understood that Mrs. Woods and Mr. Harvie wished to have some assurance that, if the gift was made, the University would plan to develop the Banff School as a year-round operation as soon as it was practical to do so. This desire ran counter to the views of Mr. Justice H. H.

Parlee, who was at that time chairman of the Board of Governors of the University. He felt that the Banff School was something of a hot-house plant resulting from war-born prosperity, and he sincerely believed that it would fold up and disappear whenever times became difficult. As chairman of the Board of Governors Mr. Justice Parlee had heavy responsibilities on his shoulders. For example, there had been no new buildings erected on the University campus since 1923. In the period 1923 to 1947 the University enrolment had grown from 1,200 to 5,000. New space for dentistry, engineering, agriculture, hospitals, and a library was long overdue and badly needed. These were practical necessities which no one could deny, and it is no wonder that Mr. Justice Parlee felt that his main concern must be with the needs of the Edmonton campus. It must be said to his credit that he gave nine years of devoted and unselfish service to the University during a most difficult period. In that period some twenty million dollars were secured from the Provincial Government, and the Edmonton campus became an institution in which all Canadians can take pride.

At a meeting of the Banff Foundation trustees Mr. Justice Parlee had somewhat reluctantly agreed that the Banff School should operate on a year-round basis for a period of five years. If at the end of that time it had not become established on a reasonably sound basis, its whole position could be reviewed and the University should be freed from the commitment to operate the School for at least the major portion of the year. Mr. Harvie agreed to accept this modified proposal and to authorize the gift on that basis.

However, Mr. Justice Parlee was not happy about this commitment, feeling that it might lead to the creation of an annual drain on the University's operating budget which he could not justify. Finally he stated that the gift would

have to be made without any conditions whatsoever. The University would endeavour to make a success of the Banff School if the gift were made, and it was hoped that year-round operation would come about in the course of time, but the governors would not guarantee to operate on a year-round basis even if their refusal to do so meant the loss of the gift.

I was advised to communicate Mr. Parlee's decision to Mr. Harvie and Mrs. Woods and to see if Mrs. Woods could be persuaded to make the gift unconditionally. Needless to say that was not a pleasant assignment. Mrs. Woods was understandably not pleased. In the course of an interview she remarked, "I never knew it was so hard to give money away."

Mr. Harvie and I had discussed the matter from all angles, and we were convinced the School would go ahead, no matter what obstacles were in the way. However, neither of us wanted to spoil the pleasure of the gift for Mrs. Woods. It had to be her decision. Accordingly, we frankly gave her all the facts as we knew them. We felt that, once the chalets were built and winter accommodation was available, it was inevitable that the buildings would be used. I pointed out that we were developing an increasing number of short courses and conferences at the University, and I felt this trend would continue. As there were inadequate housing facilities for these at the University in the winter months, I felt that the Banff facilities would in time become a major extension arm of the University and that, even if it took us some years to develop our Fine Arts program to the point where it would operate the year round, I was satisfied that we could start immediately to build the Banff School up as an adult education centre. I stressed the development of the Centre for Continuation Studies at the University of Minnesota and mentioned similar centres I had visited in Sweden, Denmark

and Norway. If we thought of the Banff School as much more than a school of fine arts, we had the key to its future success and the answer to year-round operation. In other words, while I had always envied Minnesota its Centre for Continuation Studies, we could have a centre at Banff without parallel on the continent. I also suggested that individuals and boards of governors were inevitably changed in time, but the needs of youth were constant. The Banff School had already made a place for itself, had given much happiness to hundreds of young Canadians, and the addition of the facilities, which Mrs. Woods' gift would make possible, could make Banff a shining inspiration to thousands more in the years to come.

Mrs. Woods said she would think it over and let us have her decision at eleven o'clock the next morning. She didn't feel happy about the situation; neither did we. We met in Mr. Harvie's office the next morning and Mrs. Woods said she had decided to make the gift unconditionally, because she believed in what had been done and she had faith that her gift could do a great good for the future of this country and its people. It was one of the most graceful and magnanimous gestures I have ever known—the action of a truly great person. A less tolerant person would have taken her gift in pique and promptly told the chairman of the Board of Governors she could easily find other and less captious recipients for her favour. Not so Mrs. Woods. She rose far above personalities and kept in mind the main objective—the doing of something for the youth of Canada. In making that decision I am sure she was in keeping with the spirit of her husband who did so much to build and enrich the life of a young pioneer country.

Construction was started on the second and third chalets in the fall of 1948, and they were occupied in the summer of 1949. Altogether the original chalet and the two new

ones provided sleeping accommodation for from 150 to 175 students. There was dining accommodation for 350 or more and attractive lounges in each building. The chalets were so arranged that some of the larger dormitory rooms could be used as classrooms or conference rooms by removing the bedroom furniture. When groups of under 150 came to the School the upper dining-room served as an assembly hall; thus for the first time the School had completely self-contained facilities on the St. Julien campus for groups of up to 125 people in the winter time and for nearly 200 in the summer when the Bungalow Court dormitory could be used. Groups were not long in coming to Banff, and from 1949 on the Banff School has played a growing role in the field of adult education in Canada.

One evening during Festival Week in August 1946 we decided to have a school picnic on the St. Julien site and to use the opportunity to let the students and staff know something of our plans and to let them see the site itself. It was a beautiful summer afternoon, and 500 students, a staff of thirty, and some very distinguished Canadians sat on the site of the future Studio Building. Lawren Harris was there and A. Y. Jackson, J. W. G. MacDonald, H. G. Glyde, W. J. Phillips, Ira Dilworth of the C.B.C., Burton James of the Seattle Repertory Playhouse, Joseph Smith of the University of Utah, and Major Jennings, Superintendent of the Banff Park. The major spoke briefly and offered his co-operation and that of the Parks in furthering what he said the Government of Canada considered to be an important and unique development in the history of the National Parks. It should be recorded here that Major P. J. Jennings was another of those government officials whose co-operation, sympathy and understanding in the early days played an important part in helping the project on its way.

As I stood up to speak that evening the School piper of that year, Frank Buchanan from Blairmore, was striding back and forth on a rocky promontory playing *The Flowers of the Forest*. He continued to play throughout the evening as the twilight stole softly over the valley, and the stirring notes of the Highland pipes contributed a good deal to a most unusual evening.

That night I tried to tell the gathering something of our plans, and I think many among that group caught the vision of what we had in mind. That gathering has been referred to many times by those who were there as an unforgettable experience. Elsie Park Gowan, in one of the profiles in the book *Pioneers in Adult Education*, refers to it as "the birthknight of the Banff School." In some respects she was right; it certainly was the first official function on the St. Julien campus. By the fall of 1949, three years later, three modern chalets of Rundle stone and Canadian cedar for the first time provided a home of its own for the Banff School of Fine Arts.

The chalets were a success from the very beginning. They became the most popular choice of residence for the students, and the happy gatherings in the lounges in the evenings contributed greatly to the spirit of happiness and enthusiasm which has become so characteristic of the School. Some of Canada's finest young musicians, both vocal and instrumental, have gathered around the pianos in these buildings, and the mountains have echoed from morning until night with the notes of Chopin, Schumann and Ravel, as singers, pianists and violinists have gained practice for themselves and given pleasure to those who listened.

The popularity of the chalets inevitably brought requests for more accommodation of the same kind. During the fall of 1948 I was approached by the leaders of the Y.W.C.A. who owned a fine property called Holiday House

about a mile from the St. Julien campus, to see if the Banff School would buy this property and use it for student residences. Holiday House had been built by a bachelor Calgary oil man, Jack Dallas, in 1929 as a place to entertain his friends. It consisted of a large main house with a beautiful living-room, dining-room, kitchen, and three huge bedrooms, each equipped with a bathroom as large as any bedroom. The plumbing in these bathrooms had to be seen to be believed. It varied from rosy pink to passionate purple. In addition to the main house there were two separate guest houses each with two bathrooms, a five-roomed cottage with three bathrooms, a stable, a swimming pool, double garage, and five acres of land. The whole establishment had cost \$115,000 in 1929 and at 1948 prices would have cost considerably more. Through the collapse of the oil boom and the onset of the depression Jack Dallas had to relinquish his property in 1933. From that time on it had a rather checkered career. It became in turn a private guest lodge, The White House Inn, the home and hospital for a psychologist who did a fairly lucrative business, and then during the war it was purchased by the Army and became a leave centre for the C.W.A.C. and airwomen from the Western Commands.

After the war the Y.W.C.A. bought the property as a holiday centre for C.G.I.T. girls and other groups associated with the work of the Y.W.C.A. For some reason it did not prove too successful from the Y's standpoint and they decided in 1948 that they would like to sell it and invest the proceeds in a new camp on some quiet lake away from the sophisticated atmosphere of the modern tourist centre which Banff became after the war. As the property was situated in a choice residential area it could not be sold for commercial purposes. It was too large and costly to maintain for the average family, and its disposal became somewhat of a problem, until the National Parks

authorities suggested that they would not mind seeing it used by an institution such as the Banff School.

The Y.W.C.A. wanted \$40,000 for the property, but as it had been offered to me privately a few years before for \$18,000 I suspected that we could get it for less than the asking price. At that time we had a gift of \$10,000 in hand which could have been put towards the purchase of the property, and as we felt confident that we could make the property pay for itself I approached the manager of the Imperial Bank in Banff, Mr. J. W. Douglas. I asked him if, in the event that I could acquire the property for the School at a figure somewhere in the neighbourhood of \$25,000, would he loan the balance over and above the \$10,000 which we had in cash. He said, "Yes, if you and a couple of your friends will sign a note for the balance." That was a perfectly fair proposition, and I am confident that we could have acquired and paid for the property on that basis without loss or hurt to anyone. However, I was not prepared to give my personal note for a property which was a thoroughly sound investment on any basis but whose title would be vested in the governors of the University. I therefore put the proposal before the president only to be informed that the chairman of the board had decreed that no money was to be borrowed for the Banff School. On the strength of this decree I decided not to finance the deal privately even though the School badly needed the property.

There remained the chance that we would acquire further gifts before our option on the property expired on November 15, 1949. When that date came we had not secured any further funds, at least they were not in hand, and I reluctantly advised the Y.W.C.A. that they had better go ahead and sell the property. They suggested extension of our option to the 15th of December, but again I told them I felt it was no use, but if I did succeed in getting

the funds I would get in touch with them. December 15 came and went, and I was forced to discard the tentative plans for incorporating Holiday House into the School facilities.

On January 17, 1950, I was in my office when a long-distance telephone call came in. When I answered, a voice said, "Do you still want Holiday House?" I said, "Certainly, if I can get it." "What would you do with it if you had it?" To which I replied that first of all I would use it as a residence for about fifty students. After the acquisition of more residences on the St. Julien site, we would convert the Holiday House property into a staff colony. The main house would provide an ideal faculty club. The guest houses would become one- or two-family quarters, and we could build more cottages for additional staff as required. "Are you sure you want it and that you can make good use of it if you get it?" the voice went on. I replied that we could make excellent use of it, and that it would be a most valuable acquisition to the School. "Well," continued the voice, "if you are sure you want the property and can use it effectively, we'll buy it for you and lease it at a nominal rental until such time as you can get the money. We don't want to make any money on the deal, and we don't want you to lose the property." And that is how Holiday House was acquired for the School for \$22,000 through the efforts of a man who must remain anonymous. Today it provides comfortable accommodation for fifty students in one of the most attractive private retreats in Banff. For six weeks each summer it is La Maison Française to the Oral French division, where students live in a French atmosphere and only French is spoken. The rest of the year it is used for housing staff and guests of the School as required.

While the School has been fortunate in receiving some spectacular contributions, there have been others which

suggest the universality of the appeal of what the School stands for in Canadian life. One day I was in my office when our caretaker, Hugh Banderob, walked in and threw five ten-dollar bills on my desk. I asked him what that was for, and he said, "You need a lot of money for this project, and I think it is a good thing, and I would like to help." The next year he came in and did the same thing.

One day in the summer of 1950 Hon. Ivan Casey, Minister of Education in the Alberta Government, was staying at the School during a refresher course in school administration at which he was one of the speakers. Mr. and Mrs. Casey liked the atmosphere of the School, and before he left he said, "You know, Cameron, you need an auditorium here, and it should be on the St. Julien site." To which I replied, "I am delighted to hear you say that, Mr. Casey, and you are the very one who can do something about it. Won't you work on your cabinet colleagues and try to convince them, too, that we need more facilities here?" He said he would do what he could, and within a year we had the Government's promise that they would contribute \$50,000 towards the building of an auditorium on the understanding that we would raise the balance from other sources.

By this time President Newton had retired, and his place had been taken by a young man, Dr. Andrew Stewart, former head of the Department of Political Economy and dean of Business Administration at the University. In the same time Mr. Justice Parlee had also retired from the chairmanship of the Board of Governors, and his place had been taken by another young man, Mr. Malcolm MacLeod, Q.C., chairman of the provincial Workmen's Compensation Board. Mr. MacLeod's daughter had been a student in the Music division of the School, and he knew it both as a parent and as an administrator. Both Mr. MacLeod and Dr. Stewart have taken a keen interest in the

School from the inception of their respective terms of office and they have been as helpful and co-operative as they could be. They gave early proof of their interest and faith by agreeing that the University would match the Provincial Government's contribution by putting up another \$50,000 towards the auditorium fund.

With this encouragement it was easier for me to canvass others, and again, as time permitted, individuals and firms were interviewed. By January 1952 a total of \$156,000 was on hand, and it was decided we should make a start on the Administration Building. Once again the contractors' bids far outran the money available. The lowest tender for the building planned was \$290,000. However, we decided that, as our need for an auditorium was urgent, we should spend what we had rather than leave it to shrink away through further inflation. With \$156,000 we could at least finish the auditorium and some office space and possibly some classroom space as well.

On March 29, 1952, the sod was turned on the first wing of the Administration Building which, when completed, would provide an auditorium capable of seating 750 people, five classrooms capable of holding twenty-five to 100 people each, adequate office space, a small library, and on the top or fourth floor sixteen double bedrooms with bath, and a lounge.

The plan was to build as far as the money on hand would permit. It was also hoped that further funds might be brought in during 1952. In the event that additional funds were not forthcoming a temporary roof would be put on at the third floor level and we could use everything below that until such time as the funds were available to complete the wing.

Construction proceeded during the summer of 1952, and as it progressed the more uneconomical it seemed to have to stop construction and put a temporary roof on at the

third floor level. Investigation showed that the walls of the fourth floor and the permanent roof could be put on for about \$50,000. On the other hand, if we didn't pour the fourth floor walls and instead put a temporary roof on at the third floor level, there would be a minimum waste of time and material of somewhere between \$15,000 and \$20,000. This was the amount of loss which would occur if we didn't get the \$50,000 necessary to put walls and roof on the top floor. The sum of \$15,000 out of \$50,000 was too much of a loss to contemplate with equanimity.

The matter was again discussed with the Banff Foundation trustees, with the Board of Governors and Premier Manning. Eric Harvie had for years been pressing the premier to have the Government guarantee a life rental annuity plan under which prospective donors who would make capital gifts to the Banff Foundation would be guaranteed a fixed return on the gift during the annuitant's life. On the death of the individual the annuity would cease. Under such a scheme it was believed substantial sums of money would be available; in fact, one gift of \$125,000 was available the moment the arrangement was legally approved. Negotiations continued during the early fall and winter months of 1952. The University, again because of the sincere interest of the president and the chairman in the School, agreed to loan the Banff School \$50,000 from its reserve funds on the understanding that this loan would be a first charge on subsequent gifts. This \$50,000 loan meant that the walls of the top floor could be finished, the permanent roof put on, and the \$15,000 which would have been wasted on a temporary roof saved. That was a great step forward, although it did not mean that the top or bedroom floor would be usable—it would simply be an empty shell with four walls and a roof.

During the Christmas holidays Eric Harvie, the contractor, Lars Willumsen, and I were in Banff and spent a good

deal of time in going over the building and discussing ways and means in detail. All were convinced that the building should be completed, and Eric Harvie said we should not contemplate anything short of a completed building.

The president again discussed the matter with the premier, and tentative arrangements were made to have the Government amend the Banff Foundation Act in such a way that the guaranteed life rental annuity plan could be put into effect. In the meantime I had a further meeting with Eric Harvie on the night of January 16, 1953. On that occasion Mr. Harvie agreed to underwrite the \$100,000 which, was thought at that time would be necessary to complete the building. Ultimately another \$35,000 was required and this was also provided.

With adequate financing assured, construction of the building was rushed with a view to having it ready for use when the 1953 session of the School opened in July.

On August 13, 1953, a distinguished gathering of leaders in business, education and the arts from all over Canada and the United States gathered in the smart new auditorium of the Banff School. Some seven hundred people had come together to celebrate the opening of the \$350,000 first wing of the Administration Building of the Banff School of Fine Arts. While the audience and guests gathered, the School's twenty-five-piece string orchestra played, the hundred-voice choir was massed on the platform; around the walls, in the foyer and on the mezzanine floor overlooking the auditorium, hundreds of paintings, ranging from modern abstractions to traditional landscapes, were on display, along with exhibits of weaving, leathercraft and ceramics. At intervals between the official greetings and speeches brilliant young singers sang solos and duets from Verdi's *La Traviata* and Bizet's *Carmen*.

During pauses in the ceremonies, through the open windows could be heard the roar of bulldozers and the

clack of carpenters' hammers, as the one smoothed the earth around the bowl of the School's open-air theater-to-be, and the others put the finishing touches to the first permanent headquarters of one of Canada's most unusual schools. That night the guests were entertained with a sparkling performance by students of the Ballet division under the direction of the Royal Winnipeg Ballet's Gweneth Lloyd. The second night the guests saw the Drama division, under the direction of Professor Joseph F. Smith of the University of Hawaii, put on a near-professional performance of Christopher Fry's *The Lady's Not For Burning*. Thus the opening of the new headquarters and the conclusion of the Twenty-First Annual Summer Festival came as a fitting climax to twenty-one years of growth and development and served as a very appropriate birthday present to mark the School's coming of age.

Twenty-one years earlier, in August 1933, the first students had gathered in the old Bretton Hall Theater to be the forerunners of the colourful group of August 1953. There had been no string orchestra, no hundred-voice choir and no opera singers; no exhibitions of painting, abstract or otherwise, and no weaving, leathercraft or ceramics. But there had been enthusiasm, inspiration and vigor, and the will to create. Out of that enthusiasm and inspiration has grown the firm foundation of a significant Canadian educational institution. A period of twenty-one years is only an incident in the history of permanent institutions but it can be a yardstick in the measure of accomplishment.

The Banff School had no buildings of its own from 1933 to 1946. Following one of the fundamental precepts of successful university extension it looked about and "used what it found at hand," the thirty-seven classrooms and auditorium of the Banff public schools. It still uses those

classrooms in July and August each year, and will continue to do so for many years to come. In addition to its own facilities and those of the Banff School district, the School each year takes under contract, private houses, tourist bungalows and private halls. As many as eighty separate buildings have been under contract for the purpose of housing students and staff, and providing classroom and practice facilities in a single year. The School now operates its own bus service to gather students from their scattered quarters, and in the summer months from 1,300 to 1,500 meals a day are served in its own dining-rooms.

Since the Banff Foundation was established as the capital fund-raising medium in 1946, the School has acquired by gifts and grants of cash, land, buildings or equipment, assets to the value of just under one million dollars. The objective set in 1946 was a million dollars in ten years and as the deadline is still one year away it appears that this objective will be reached and passed. However, because of inflation in the same period of time it will take much more than one million dollars to provide the facilities originally planned.

Present facilities owned and controlled by the School include sleeping accommodation for three hundred students in the summer time and somewhat less in the winter, temporary dining space for four hundred, classroom space for two hundred and fifty, and permanent administrative offices. There is also an attractive auditorium with a capacity of seven hundred which acoustically is one of the best concert halls in Canada.

During the past four years a ceiling of six hundred has been placed on enrolment during the summer session because, in addition to students, accommodation must be found for a teaching staff of at least thirty-five, many of them accompanied by their families. The domestic and

administrative staff during May to September varies between fifty and seventy-five. Altogether accommodation must be found for as many as seven hundred and fifty people during the height of the tourist season.

Financial Operations

When the governors of the University placed \$2,500 a year in the budget of the Department of Extension in 1937 to cover any deficits in the operation of the Banff School, the total annual cost of the institution was \$7,500 and it was operated during the month of August only. By the end of 1955, with the School operating twelve months of the year, the annual operating cost had grown to \$200,000 and the amount budgeted for it was only \$6,500. The difference had to be earned. In five years between 1944 and 1953 the School either broke even or had small surpluses. In the remaining five years expenditures in excess of revenues from \$5,000 to as much as \$16,000 were incurred for the maintenance of buildings, payment of salaries, and purchase of equipment. Such over-expenditures were absorbed in the general expenses of the University. Having in mind the fact that maintenance costs alone on a million-dollar investment are substantial, the governors of the University agreed that commencing in 1954 the subvention to the Banff School should be increased tenfold to \$25,000. While this made for a much more comfortable operating situation for the director, the actual result of the operation for the year ending March 31, 1954 was that the School's gross operating expenditures amounted to \$144,344 and the gross receipts were \$144,000 leaving an actual net cost to the University of \$344.

In the financial year, 1955, the School revenues reached approximately \$195,000, and gross expenditures, including

\$15,000 of capital equipment were \$200,000. Thus the School paid its operating costs and \$10,000 for equipment in addition.

An annual operating budget of \$200,000 was small, as educational budgets go, in 1955. Nevertheless, it is believed that there are few educational institutions of any kind, anywhere, operating on comparable tuition and other charges, serving as many people with the quality of staff this school provides, which can show a more satisfactory financial operation.

Chapter X

A CENTRE FOR CONTINUING EDUCATION

IN 1933, THE YEAR THE FIRST SUMMER SESSION OF THE Banff School was offered, I had the good fortune to spend some months as one of six Canadians selected by the Carnegie Corporation to make a study of adult education in Europe, particularly as it had been developed through the Folk High School Movement of Norway, Sweden and Denmark. In the course of that study I was continually impressed with the contribution adult education had made and was making to the economic, cultural and social life of those countries. I was impressed on more than one occasion by the fact that in the initial stages these were private schools with no outside or governmental support. It was only after a school had proved itself and the need for its services that the Government came into the picture with subventions up to fifty per cent of the operating costs. In other words, the principal and his directors had to demonstrate the need for the school as well as the quality of education they were prepared to provide, over a period of

at least two years, before any governmental support was forthcoming.

Another factor that was impressed upon me was the relative simplicity of the teaching plant and the supreme emphasis on the personality and quality of the instructors. One further point of interest was the way educational institutions were used for a multiplicity of purposes, the year round as well as night and day. On returning to Canada it was only natural that I should seek to examine the possibilities of modifying and adapting some of the principles that had been found to meet the needs of the essentially practical Scandinavians with such outstanding success, and to adapt them to our own situation.

My return to Canada was during the middle of the depression whose ravages were causing informed people everywhere to re-examine their thinking with respect to much of the currently accepted social and economic philosophy. In short, it was a time when people began to see, in a hesitant and exploratory fashion, the need for some means of continuing their education with regard to the problems of everyday living in such a manner as would not interfere with their primary task of earning a livelihood. This attitude bore fruit in the increasing demands that were made on universities and other public bodies to provide more evening classes, short courses and schools. The increased registration figures in evening class and other forms of adult education in the years 1932-39 are ample proof of this trend.

Then came the war with its insatiable demand, not only for better-trained soldiers, but for the retraining of thousands of adults in the special skills necessary to man the war plants. This gave the final impetus to a mass movement to train adult citizens to meet the needs of an urgent situation. With the end of the war and the beginning of the process of reintegrating into civilian life the thousands

of men and women from the armed forces and from the war plants, it was inevitable that the demands for training facilities for adults should come to occupy a more prominent place in the thinking of educators than had been the case previously. One other factor which played an important role in increasing the need for educational opportunity for adults was the tremendous technological progress made during the war. Here again, technological change and the use of new methods of communication not only had made it necessary to retrain thousands in new techniques, new methods, and in many cases, in the use of new material, but it had given us a new confidence in our ability to do the training job. To anyone who was conversant with the changes that were taking place in our society in the years from 1932 to 1948 it was self-evident that we were entering a period when the demands for adult education were going to expand and grow at a rapid rate.

In my own experience, when I joined the University staff in 1930 we had one annual short course of one week's duration each year. By 1940 we had ten short courses and as many as 3,500 people in organized study groups. By 1947 we had twenty-one short courses; in 1948, twenty-five; 1949, thirty-seven; 1950, sixty-six; 1951, ninety-four; 1952, 116; 1953, 131; and 1954, 136. Not only was the number of courses increasing but the duration and content of many of them were quite substantial. There were fewer of the three- and four-day short courses and many more of the type that ran from two to six weeks of intensive work.

In 1936 I visited the million-dollar Centre for Continuation Studies at the University of Minnesota and envied it its fine residential school for adults. I saw it being used by every type of group in the community, by men and women who came together for a few days or a few weeks, in a congenial atmosphere where they could informally

bring their best collective wisdom to bear in the solution of common problems. The practical Swedes of Minnesota were applying the lessons of their forefathers in the homeland and providing residential adult educational opportunities for their people.

In such an educational climate and with the growing experience of the educational needs of our own people, it is not to be wondered that I should think in terms of the Banff School being much more than a school dedicated to the fine arts, important as they are. That is why in 1947 I was not too concerned about the objections, in certain quarters, to the risk of operating the Banff School on a year-round basis. I knew that as soon as we had a nucleus of our own buildings it would not be long until those buildings would be used to capacity.

The first chalet was built on the St. Julien campus in 1947. Two more were added in 1949. Holiday House was acquired in 1950, Skywood Chalet in 1952 and the new Administration Building in 1953. By the end of 1953, eighty groups and over 9,000 people had spent from as little as four days to as much as twelve weeks in courses in the four years since 1948. In the year ending March 31, 1954 some forty-seven groups and 4,500 people had used the School's facilities. In the year 1954, some fifty-five groups and nearly 6,000 people attended courses on the Banff campus, which we are now beginning to call the third campus of the University of Alberta.

Many of the short courses and educational conferences now held at Banff are annual gatherings which will go on meeting there year after year. Apart from the annual gatherings, groups which meet at irregular intervals or at different geographic locations each year have reservations at Banff as far ahead as 1961.

While the development of the Banff School as a school of fine arts over the past twenty-four years has been most

encouraging, its development as a centre for adult education in the seven years since 1949 has been spectacular. In each of the last two years it has been necessary to turn away groups and organizations who wished to hold their conferences at Banff, and while this is a healthy condition up to a point, it does suggest that the sooner we can add accommodation and classrooms for at least another one hundred students the sooner we shall be able to offer a more complete service than is the case at the present time.

A brief review of some of the kinds and types of educational activity which now take place in the School shows how our faith in the School as a developing centre for continuing education was justified. One of the first groups to use the facilities was the Alberta Teachers' Federation, whose annual one-week workshop for 125 teachers follows immediately after the close of the Fine Arts session and is now a permanent fixture. The Rural Editorial Service of the United States and Canada, made up of editors of educational magazines in the forty-eight American States and the ten Canadian Provinces, was one of the first international groups to meet in the School. They were followed in turn by the North American Conference on Diseases of Nature Communicable to Man, which brought together distinguished medical men, bacteriologists, entomologists, and health officials from Alaska to Mexico. Among the national groups have been the Canadian Authors' Association which has met there twice and now plans to meet there every third year. Other national groups have been the Canadian Library Association, the National Association of Administrators of Labour Legislation, the Canadian Congress of Labour's Educational Directors' Seminar, the Annual Conferences of the National Film Board and a long list of others.

Short courses, Schools and conferences organized by the University itself, or in co-operation with other agencies,

include such activities as the annual Two-Week Short Course in Leadership Techniques organized in conjunction with the farm co-operatives of the province; the annual one-week Workshop of the Alberta Federation of Home and School, which started out to be an annual course for fifty people but now attracts nearly one hundred every October; the annual conference of the Y.W.C.A.; the Annual Refresher Course in Municipal Administration; the Annual Short Course in School Administration; a two-week refresher course in Land Surveying; a ten-day course for engineers in Asphalt Paving; three annual six-week courses in Wild Life and Forest Conservation; a two-week Seminar in Labour-Management Relations; courses in Life Insurance Marketing, and many others.

One of the gratifying developments has been the increasing use made of the School's facilities by the churches and affiliated groups for their annual conferences and seasonal meetings. One of the first religious groups to take advantage of the facilities was the annual Dandelion College, the adult educational activity of the Catholic Church. Next the teachers in the United Church theological colleges in Western Canada came to the School. One hundred members of the Salvation Army met at the School for four days in March, 1954. They were followed in April by the educational conference of the National Council of Jewish Women. In May 350 ministers and members of the United Church were in attendance for their annual conference. In June was the Dandelion College; in September the Bahai World Faith organization; in October the Presbyterian Synod; in November the Nazarenes, and next year the Lutheran Student Ashram of North America will bring 600 college students to Banff for two weeks.

Over the annual Christmas holiday season the School plays host to the International Inter-Collegiate Skiers and as many as twelve Canadian and American universities

have been represented. The annual visit of the skiers may be mainly recreational rather than educational in its purpose, but it provides excellent advertising and good public relations, as many of the skiers and some of their brothers and sisters return to the School to take the regular courses as a result of having come to know of them through a skiing vacation.

*The Development of the Banff School of
Advanced Management*

Probably the most significant and certainly the most important development at the Banff School, apart from its program in the Fine Arts and its work in general adult education, has been the organization in 1952 of the annual Banff School of Advanced Management during the months of February and March each year. Started initially by the University of Alberta, this important program of executive training is now sponsored as an independent and co-operative activity by the universities of Alberta, British Columbia, Saskatchewan and Manitoba. Patterned after some of the leading management training schools in Canada and the United States, this school has already gained a unique reputation among the management training institutions of North America. Each year its quota of seventy executives is filled weeks in advance of the School's opening and there is a waiting list to get in. Here again, the location of the Banff School is proving to be a great advantage. Businessmen can get away from the daily demands of their offices, and in the congenial atmosphere of the School can concentrate on the discussion of common problems with other executives assembled from all over Canada and the United States.

While one would expect that musicians and painters and students of the theater would respond to the stimulus of

the Banff setting, it has been gratifying to find that executives, whether they be from the petroleum industry, the forest industries, agriculture or merchandising, respond to the environment with an enthusiasm equal to that of the artists. Even some hard-headed and top-flight business consultants, who have been brought in as instructors, have agreed to lecture at Banff for less money than they would demand at some other and less fortunately situated institution.

The Banff School of Advanced Management is designed to meet the needs of senior executives at the managerial and vice-presidential level. It is also restricted to men who have had at least ten years' practical experience in business. This has meant that attendance at the School is restricted to men who have maturity and who in many cases are being groomed for positions of even greater responsibility. This has had the effect of keeping younger potential executives and many individuals who were self-employed in their own businesses, and who could not get away for six weeks, from getting into the main school. In order to meet this need the University of Alberta has established at the Banff School the Short Course in Executive Development, an annual two-week course which follows immediately after the Advanced Management program. Thus during most of the winter months the facilities of the Banff School are utilized in providing an intensive program of executive training. These developments, while important in themselves, contain an element of vital relationship to the Banff School of Fine Arts. Already wives and sons and daughters of the executives who attend the business courses are beginning to come and take advantage of the courses in Fine Arts in the summer. Advantage is taken of the businessmen's presence in the School to tell the story of its development, to explain its methods and its philosophy, and to stress that as leading citizens in their home

communities they are expected to encourage the arts in every way they can. In this way the Banff School, and what it stands for in the Canadian community, is gradually extending its influence in yet another sphere of Canadian life.

It will be recalled that when the first steps were being taken to establish a School in the Arts Related to the Theatre at Banff in 1933, stress was laid upon the fact that the only way in which the young and impecunious institution could be effective would be as a training school for community leaders, who would return to their home communities and train others and, in this way, raise the standards of the whole community. In the twenty-four years of the School's growth and development some nine thousand students have participated in the courses in Fine Arts. Many of these, as teachers and community leaders, have gone back to their home communities and started sketch clubs, dramatic societies, choral groups, weaving groups and writers' clubs. They have gone back and raised funds for scholarships which have been used to send talented young Canadians to Banff, to Toronto, to New York, to London and Paris, to study painting and music and theater. Since the development of the Banff Centre for Continuing Education hundreds of teachers, community leaders, labour leaders, church leaders, and now business leaders have come to Banff and gone back to their own centres equipped with new ideas, new tools and new inspiration for the task of building better Canadian communities. Thus in less than a quarter of a century, and at the expenditure of a relatively small amount of money, the Banff School has become a beacon flashing from the mountain top, whose beneficent rays reach into the far corners of the land making it more fruitful and a better place in which to live.

Chapter XI

THE PHILOSOPHY BEHIND THE SCHOOL

THE BANFF SCHOOL OF FINE ARTS AND THE CENTRE FOR Continuing Education have in a sense been an experimental laboratory in the field of adult education. Their growth and development have been on an empirical basis without too many preconceived notions other than that their primary concern should be the needs of the people who are their constituents. They have, nevertheless, not been a haphazard, topsy-turvy growth but rather a steady evolution through the application of some very clear-cut and fundamental principles of adult education which apply with equal force to any kind of education. Briefly stated, these principles may be looked upon as the yardsticks by which the institution's progress can be measured, and as guide lines within which the institution must grow. All of the principles and methods which follow have been applied in the development of the Banff School, but they are the kind of universal principles that can be applied anywhere.

The Principle of Need

A maxim that every educator should never forget is that the only justification for the building of any organization or institution is that such a structure will be effective in satisfying some need of the people. The determination of the importance and extent of the need is a matter of judgment, but the degree of willingness of the potential beneficiary to expend effort, money, or both, in order to satisfy a given need, can be a healthy barometer of the appreciation and need for the service to be rendered.

The Function and Responsibility of the Extension Worker

Before tackling any program of education the educator or extension worker should define, in his own mind, the scope of his function and responsibility. After many years of practical experience my conclusion is that the function and responsibility of an extension worker can be simply stated as the responsibility for mobilizing the educational resources of his constituency and bringing them to bear in meeting people's needs. This definition of the extension worker's job, and its application, is limited only by the imagination, daring and resourcefulness of the man who applies it. In the case of the Banff School we have always included a large area from which we were at liberty to mobilize resources. This has meant that in the fine arts and other fields we have felt free to go anywhere in North or South America or Europe for the men and women who could make a contribution to our particular needs.

Use What You Have

Frequently extension workers are deterred from doing a job by the scarcity of proper tools and facilities. A

worker will find himself rarely in the position of having everything he needs to perform a given task. But if we apply the principle of mobilizing our resources to include physical things like plant and equipment as well as staff, it will be surprising how much can be adapted, modified and made do, until more adequate facilities can be acquired. We, in education, should never forget that it is people and ideas that are important and not buildings and equipment, and that if we must make a choice between elaborate buildings and good teachers, there can be only one answer—it must be the teacher. Usually, if we take careful inventory of the resources we have, and use imagination and ingenuity in adapting them to our needs, it will be surprising how much we have, if we are prepared to use it. The Banff School has been, and still is, a living demonstration of the application of that principle. The foundation of its reputation was well laid before it had a single building of its own. Adequate buildings and tools are important, and no one should underestimate the psychological effect of beautiful buildings and surroundings, but if we are to be deterred from making a start on our program by the lack of these things the chances are that we may never get started at all.

Start From Where You Are

Many adult educators fail in their mission because they do not sufficiently appreciate the important principle that in adult education we must start from the level of the people's interest in a given field, and not from that of the educator. People's knowledge and interests may be much lower and narrower than we think they should be, and the only way to carry them with us is by building up on their immediate interest and gradually broadening that interest

in relation to many others. Again, one of the gratifying and stimulating experiences of the adult educator is his discovery of the very great capacity for understanding possessed by people who have had little opportunity for formal education. Every worker in the field of adult education knows that there are individuals in every community who have just as much capacity for leadership as the people who are already exercising that role. All that is needed is a little encouragement and cultivation, to bring those latent capacities to full flower. Harry Emerson Fosdick put it very well when he said, "Democracy is based on the belief that there are extraordinary possibilities in ordinary people." The alert adult educationist sees the verification of that belief every day and we should never be allowed to forget it.

The Best Age in Life for Learning

When that great Danish theologian, historian and reformer Nikolai Frederick Severin Grundtvig was laying the foundation for the Scandinavian Folk High School Movement in the 1840s he said, "There is a best age in life in which to awaken people spiritually, and that time is after they have been out in the world for some time and have gained some experience of life. After a man has reached the age of 25 or 30 years he can have some appreciation of the problems of living and he has a greater awareness of his own needs." This at least is a paraphrase of the philosophy of the man who gave spiritual uplift to the Danish people at a time when that nation was in the depths of despair and depression.

Those words deserve to be remembered by every educator because they are no less true today than they were one hundred years ago. One of the challenges to our modern

society and to modern education is to devise practical means whereby the country's adult citizens can continue their education without seriously interfering with their productive work. I am convinced that if ways and means can be devised to permit mature people to return to the classroom for limited periods, we shall get much greater value for our educational dollar than is the case in the formal school system. Saying this does not detract in any sense from the importance and necessity of laying the best foundation possible in our public and secondary schools. The growth of the Banff Centre for Continuing Education, the development of the Centre for Continuation Studies at the University of Minnesota, the Kellogg Centre at East Lansing, College Harlech, and Ashridge in England, Elsinore in Denmark and Saltsjöbaden in Sweden, and many others in various parts of the world, are straws in the wind indicating the wave of the future in adult education.

You Get What You Pay For

In buying any commodity the experienced buyer usually realizes that he will get exactly what he pays for. This is true whether he is buying groceries or education, only in education the cost of buying an inferior article is enormous. It has been a policy of the University of Alberta's extension program, and a first principle of the Banff School of Fine Arts, to go out and secure the best possible instructors for every subject. Good instructors attract and make good students, and the return on the investment is incomparably higher than in buying an inferior article. It is a commonplace to talk about the high cost of education, but it would be much more salutary on our thinking if we reversed the metaphor and talked about the high cost of ignorance.

Communication is a Two-Way Process

One of the advantages in dealing with adults is that they have a pool of experience and knowledge which may be drawn upon to broaden and deepen the information given by even the most gifted instructor. In the Management Training programs, many institutions have found it practical and advisable to use, in some measure at least, the "case" method of instruction developed so successfully in the Harvard Business School. The same method has been used in most law schools for many years. In submitting practical problems for solution to mature people, it is useful to draw on the years of experience which are gathered around the conference table. The conclusions reached from a guided and pooled discussion are likely to be a synthesis of the wisdom of the group, and in many cases this can prove a more valuable end result than would have been the case had the information come from a single individual.

The good adult educator does not lecture at, he talks with his students, drawing them out until they have a feeling of participation. There is nothing that will boost the morale of a man, particularly of that man who may have had limited opportunity for formal education, more than to be able to make a valuable contribution to a group's thinking, as a result of his own experience. Such an exchange is not only good for the class, it is also good for the instructor. It is a wise instructor who welcomes the opportunity of getting out of the cloistered halls of our formal educational institutions, to mingle with the people in evening classes, short courses, and public discussions. Such men return to their classrooms enriched and more effective teachers for their experience.

Residence Life is Important

It is increasingly recognized that participation in residence life is a very important aspect of education whether it be in school or university, and that those students who have had the good fortune to share in the life of a well-run school or college residence have had an experience that can enrich their whole lives. In the less formal field of adult education participation in well-organized residence life can be the means of greatly adding to the knowledge and richness of experience of the participant. The opportunity to carry on informal discussions with co-students and instructors in the friendly atmosphere of a good dining-room, in the relaxing atmosphere of the lounges, or in the "bull sessions" in the rooms, results in a clarification of thinking and distillation of ideas which adds greatly to the value of the discussions which may have started in the class or conference room.

Residence life would be important even if it were not conducive to the acquisition of greater knowledge, in less time, than is the case in non-residence life. The friendly informality of a well-run residence does something to bring out the best in an individual. It can be an important experience in learning to get along with people, and to that extent it represents an effective and practical course in human relations. It has been repeatedly stressed that the residence must be well run. A badly run residence would have anything but good effects on people, young or old. One of the greatest lubricants of modern society is courtesy and consideration for others. Life in a residence where these virtues are stressed can be a heart-warming and enriching experience. When we speak of life in a well-run residence we mean this in its most complete sense. The physical facilities need not be elaborate but they must be good and comfortable and, above all, shining clean. The

dining-room is one of the most important elements in a good residence. There is no substitute for an abundance of good food, well and tastefully served. A reputation for good food is one of the best advertisements any institution can have. You can have the finest Gothic halls in the land, but if the dining-room is poor it is going to be rated a poor institution. You can have a relatively simple and Spartan place, but if the food is good it will leave pleasant memories in the minds of all who go there. In fact this is such a simple and important ingredient of successful institutional management that it is hard to understand why so many institutions have not discovered it.

Over all as a factor in creating the right atmosphere in residential institutions is the quality and attitudes of members of the staff to their work and to their guests. It is not enough to do the mechanical tasks of maintenance and service efficiently; over and above that there must be courtesy and dignity combined with a real interest in and liking for people. Wherever this combination exists the chances are good that the residence life will make an important contribution to the total experience of all who go to that institution.

The Setting is Important

One final principle is that people will respond to their environment. An institution that is concerned with serving adults should always be concerned with the setting and the physical surroundings. People will do better work if they can be isolated from the hustle and bustle of large cities. In the small centre, the institution itself is likely to be the most important interest, and there is nothing to distract from the main purpose of the student's attendance. Where institutions cannot be located in smaller centres, and in many cases this is not practical, they should be so

situated that they are as self-contained as possible and provide the maximum privacy. If the surroundings are pleasant and harmonious that atmosphere will be reflected in the individual's thinking and in his association with others. Where an institution is located in a setting of great natural beauty the use of view windows and the provision of sun decks, wherever possible, provide a continuing opportunity for people to relax and absorb something of the inspiration and serenity of the setting itself. Such a situation can have a therapeutic effect and condition men's souls to give the best that is in them.

The foregoing principles, practices and beliefs have all played a part in the building of the Banff School. They represent a simple and practical set of rules which may be applied in the building of any institution.

Chapter XII

WHAT OF THE FUTURE?

BY SEPTEMBER 1957 THE BANFF SCHOOL WILL HAVE completed its first twenty-five years of operation. By that time it can be said that the foundation of a great, permanent institution will have been established. At the closing exercises of the session of 1936 I told the students of that day that, if we were wise in our planning, I believed Banff could become the Salzburg of America. Twenty years of subsequent experience have deepened that conviction. Banff and the Banff School of Fine Arts can become one of the great cultural centres of the world, just as famous and important in its own way as the original Salzburg and such other centres of learning and culture as Oxford, Cambridge, Edinburgh and Harvard.

One day in the autumn of 1953 a friend of mine, Douglas Middlemass from Calgary, took Edward Johnson, the former director of the Metropolitan Opera, to Banff for a drive and relaxation. Being interested in the arts it was natural that Mr. Middlemass should take the distinguished visitor to see the Banff School. I was away at the time, so Middlemass conducted Mr. Johnson through

the buildings himself. The last place he showed him was the sun deck on the roof of the new Administration Building. The view from that deck is one of the most breathtaking and beautiful in all Canada. To the west, the whole panorama of the Bow Valley and the Massive Range lies in all its majesty. On the north, the shining peak of Cascade Mountain has as a backdrop the spotless white of the snow-covered Fairholme Range. To the south-east, one looks for miles up the Spray River Valley, cupped between the Goat Range on the one side and towering Mount Rundle on the other.

Johnson was silent for a time while he surveyed the beauty of one of nature's greatest symphonies, but as he turned to go down the stairs he spoke to Middlemass and quoted these lines from the noted Chicago architect, D. H. Burnham: "Make no small plans, they hold no magic to stir men's blood."

I shall always be grateful that a man with the background and experience of Edward Johnson should quote those lines in connection with the Banff School. I shall always be grateful to D. H. Burnham for writing them. To me those lines epitomize the building of the School. We have been fortunate in finding a setting for our school which in its natural beauty and magnificence does stir men's souls and fires their greatest creative gifts. We can and should build an institution here dedicated to the cultivation of men's minds in all their varied aspects which, as far as man's humble efforts may go, will be worthy of the setting. That task may take a hundred years or more, but that is the perspective we must have if we are to do justice to the opportunity which is ours.

When we laid out our preliminary outline of the Banff School building program for the prospectus of the Banff Foundation in 1947, we suggested that we should think in terms of an institution which would accommodate

a maximum of one thousand students in the summer and three hundred in the winter. That objective will still do for the summer for the next twenty-five years, but the winter objective should be raised by another hundred in order to accommodate both a core of permanent students, and take care of the needs for short-course groups who will be coming to Banff in ever-increasing numbers.

In planning for a permanent institution of any size, the first requisite is an adequate site. At the present time the School has reserved to itself approximately thirty acres of land which, while sufficient for the immediate future, will not be adequate for the full potential development. We should immediately reserve, from the Federal Government, all of the land south of a line running due east over Tunnel Mountain from the north-east corner of the present property to where the line would cut the Bow River on the east. In this way the Bow River will form a perimeter on three sides of the property which will have an area of between three and four hundred acres. This area will be large enough to provide building space, recreation and park areas, and staff housing areas for the foreseeable future. The area has the advantages of being in one unit, completely private and yet conveniently near to the services of the town. In a period of development the unused or unoccupied areas can be preserved as a natural park in which the flora of the Rocky Mountain region can be cultivated and displayed.

With adequate land assured we may next consider the building needs. Such consideration should envisage all buildings being on the St. Julien campus, which means that they should be provided in an orderly succession as needs develop. To serve presents needs properly the following buildings are necessary in the order named. First, the completion of the second and final wing of the present Administration Building. This wing will contain, in the ground

floor, a dining-room capable of seating five hundred people at a sitting, and kitchen facilities for twice that number. Above the dining-room there should be two floors containing a temporary library, twelve classrooms, conference rooms and studios, and a small broadcasting studio. On the top floor there will be twenty-three bedrooms each with private bath. The lounge of the present wing will serve the needs of this wing as well. The building of the new dining-room will release the two floors in the present chalet which are being used for dining-room purposes. Thus between the sleeping accommodation provided in the new wing of the Administration Building and the space gained by converting the present dining-room space to bedrooms, we shall gain additional sleeping space for another 125 people. This means that some 325 people could be accommodated on a double-bedroom assignment basis, and some 160 on a single-room basis.

In addition to this accommodation, two other chalets should be built. One of these should be the small French chalet presently under consideration. This should be a small residence capable of housing thirty or forty students. The second chalet should be comparable to the existing chalets or a little larger, with accommodation for one hundred students on a double-room basis. The addition of these three buildings, the second wing of the Administration Building, the French chalet, and the extra residential chalet, would provide an institution capable of accommodating five hundred students in classrooms and in the dining-room, and sleeping and lounge accommodation for at least four hundred and fifty. Such additional facilities would provide a practical working unit capable of meeting present needs quite satisfactorily. They would cost between one million and one and a half million dollars, and should be built in the following order as soon as necessary funds become available: the wing of the Administra-

tion Building in 1955-56; the French Chalet 1955-56; and the new residential chalet in 1958-59.

The priority to be given to buildings beyond this point will be determined by the needs to be met and by the direction indicated by the development of the original plan for year-round operation of the School of Fine Arts rather than a summer operation as at present. The time which will elapse before courses in music, drama, painting and handicrafts are offered on a year-round basis will depend on whether these activities will be subsidized, or whether they will be self-supporting. If a subsidy to the extent of fifty per cent of the cost of the teaching staff were available, year-round operation in the fine arts could start almost immediately. Certainly this would be true of music and painting. To do an adequate job in drama and ballet would require at least that part of the Music and Drama Building be completed.

On the assumption that the Fine Arts program would have to be self-supporting, from the standpoint of its academic requirements, a new approach to the over-all plan would be necessary. This would involve another development which should in any case be looked upon as a part of the Banff program—the organization, under the administration, of a first-class private residential preparatory school for fifty boys and fifty girls from the age of twelve to university entrance.

A Private Preparatory School

Banff is a natural location for a first-class private preparatory school. The very moment such a school was advertised a large number of western students who are presently being sent away to eastern and other schools would enroll at Banff. Students from other areas would be attracted to Banff because of its unequalled recreational

opportunities for a school of that kind; and also because, in view of the Banff School of Fine Arts' reputation for quality, it would automatically be assumed that the same standards which have made the reputation of the main school would obtain in the preparatory school.

In the organization of such a school provision would have to be made for instruction in music, painting, ballet and dramatics. The teachers who would provide instruction in those subjects could very well handle classes of adults as well; thus the cost of providing that service could be divided between the preparatory and the regular fine arts schools. With both schools being accommodated within the administrative framework of the Banff School of Fine Arts and the Centre for Continuation Studies, the cost of plan operation and administration could be shared with a resulting reduction in those charges against the private school. Ultimately as it became established, certain separate facilities might be required by the private school. However, the same auditoriums, dining-rooms, sleeping accommodation and recreational facilities that served the main school would serve the preparatory school. Such an arrangement would make for the fullest use of all facilities, and at the same time the classes in the preparatory school would provide a nucleus of classes in music, drama, painting and ballet which would warrant the appointment of full-time instructors in those fields.

By developing the Fine Arts program at Banff in conjunction with, and complementary to, the work in the Department of Fine Arts at the University, outstanding staff members could be shared between the two institutions without the necessity of carrying two complete staffs. In this way the overhead could be reduced and both institutions could afford to have the benefit of outstanding guest instructors to supplement the basic work being done by the permanent core of staff. Under such a plan, the build-

ing of a Music and Drama Building on the Banff campus should be a feature of the long-range plan.

A Recreational Training Centre

Leaving the field of fine arts, there is another field to which Banff is admirably suited and which can be developed in conjunction with, and supplementary to, the work being done at the University itself. This is in the field of physical education and recreational leadership training. As the Banff program grows it will be necessary to provide for a measure of indoor recreational facilities such as a gymnasium, badminton courts and basketball. However, if we think in terms of recreation in its inclusive sense, and as part of a physical, educational and recreational leadership training program, then a whole new concept is necessary. Such an inclusive program would call for a Recreational Building which would house a championship basketball court where Provincial and Dominion and even Olympic championships might be played. It would include badminton, volleyball and handball courts; a swimming pool; workshops and classrooms for crafts such as weaving, leathercraft, metal work, wood-working, ceramics, photography, and a host of other skills necessary to train those who are going to teach others how to use their leisure time profitably and creatively. Operating in conjunction with such a centre, and under the direction of the Department of Physical Education of the University, would be classes in swimming, life-saving and canoeing, plus a whole program of water sports. Similarly, such outdoor sports as skiing, riding and mountain climbing would be organized under the direction of the same department. In this way the special facilities of Banff could be used to supplement those of the University, and a certain amount of the training of all people going forward to

degrees in physical education and community recreation might be done at Banff.

It is possible that a major feature of such a recreational program might be the holding of short courses in specialized fields for individuals who are giving leadership, on a part-time basis, in countless small communities. Such an institution, in addition to providing for the recreational needs of the full-time students attending various courses in the School of Fine Arts and the Centre for Continuation Studies, would provide the focus of a physical education and recreational training program for the whole of Western Canada.

A Training Institute for Retirement

An aspect of our national life that has received practically no attention, but which must be given consideration soon, is the necessity of training for retirement the thousands of people who retire at sixty or sixty-five years of age, but who may live for another ten, twenty or more years. In this field alone lies one of the great opportunities and challenges to adult education. What are we going to do for these people? What can we do that will preserve their sense of being useful members of society, and which will enable many of them to avoid the tragedy of inadequate income for the last years of their lives? Recreational programs of the hobby type are not the answer, except in a small percentage of cases. What will be necessary for the majority is a program for the re-training not only of the retired individual for a new employment, but of the business and municipal authorities whose responsibility it will be to find for those individuals a useful place in our society—a place which will enable them to keep their dignity and self-respect as independent and still-productive members of that society.

A Training School for Leaders

One of the needs in adult education today is for a place where those who will give leadership in the community can be trained for the job. We blandly assume that when a person graduates from high school or university he is qualified and competent to take his place as an effective leader in the community. This may be true for some, but for the majority there would be a great saving in energy, time and money if they could be given an opportunity to attend a course devoted to a study of the techniques of effective leadership and community organization. At the present time there is no place in Canada where a person who is to undertake training for a life work in adult education can get that kind of diversified instruction. There is no place in Canada where people who, though not adult educationists, will be called upon to assume roles of leadership in their communities, can get the specialized training in the methods and techniques which can make their leadership effective.

The experimental work we have already done in our courses in "The Techniques of Leadership for the Rural Community" at Banff has demonstrated the need and also what can be done in a relatively short time through such a training program. In this field alone there could be a continuous series of courses of from two weeks to five months and more, operating year after year. The human material for such courses would come from the hundreds of thousands of voluntary organizations in the land whose membership, every day in every community, is voluntarily doing the community's essential work. The job of making democracy effective at the grassroots level can never be done by the professional educator or the professional community worker. He can help, but the important day-to-day job is done by the unpaid voluntary worker who, in

the course of living and working with his friends and neighbours, carries on the community's work through boards of trade, community clubs, improvement societies, women's institutes, farmers' unions, co-operative agencies and church organizations. These unsung heroes in the battle of democracy are doing the job today after a fashion; but their own time, energy and money, as well as the community's, could be saved many times over, if the people who are elected or appointed to guide the destinies of these local and voluntary agencies could, after they have reached the age of twenty-one or more years, have the opportunity of taking a brief refresher course in the techniques of community organization and administration.

A selection could be made from those who show the greatest potential and aptitude in the short courses and these could be sent on to the longer courses of a month, six weeks, five months and longer. Out of this group a further selection could be made of those who in turn could be trained as full-time professionals. This particular type of training is economical in its use of buildings and it could well be accommodated in the presently planned facilities at Banff without any special additions.

A Provincial and National Conference Centre

This is an age of conventions and conferences. Many of them are good, some are indifferent, and some are bad. All could be improved in their organization, in their content, and in their results, by providing a place for them where a professional staff, trained in the handling of such groups, could add greatly to the success of any conference and save money at the same time. Because it has been planned with the needs of such groups in mind, Banff is already making a contribution in that field to such organizations as the United Nations, the churches, business

groups and others. By providing facilities for groups of from twenty-five to several hundred people to meet, and by advertising it widely, this phase of the Banff program could go far towards carrying the overhead of many of the more specifically educational programs and at the same time could be a most effective means of advertising what the School is doing.

A Retreat for Scholars

As the world spins on its daily orbit, becoming more exciting and complex week by week, an increasing number of students of society and government, executives, scientists, and researchers of all kinds, are looking for a quiet retreat where they may go, and remain undisturbed in the pursuit of their own particular truths, for from a few days to weeks or months or years. Banff again could provide the ideal setting, and it is within the bounds of possibility that at some time there might be a building known as "The Scholar's Retreat," similar to the Institute of Advanced Studies at Princeton, where people who are doing important work could study in peace and quiet, and in an atmosphere conducive to accomplishment. Such a program would require an adequate library, but the provision of a library for such a purpose is the kind of project that might well commend itself to one or more men of wealth, who in this way, could erect a monument to their generosity and foresight which would lend distinction to their names.

A Liberal Arts College

As the province of Alberta, and Western Canada as a whole, grows up, it is inevitable that there will need to be more facilities for university education than can be provided in a single provincial university. Looking ahead

twenty-five to fifty years, it is just possible that the Third Campus of the University of Alberta might be expanded into, first, a junior college, and later, a full-scale liberal arts college offering courses leading to the B.A. degree. The facilities of the School twenty-five or fifty years from now are likely to be such that there will be no great difficulty in taking that step should it be deemed wise and expedient to do so.

In this chapter I have tried to suggest and project the kind of development which, on the basis of past experience and present needs, points the way in which the Banff School may develop in the next ten to twenty-five or fifty years. While it would be rash to predict the exact time when any or all of these developments might come about, we might take George Orwell's 1984 as a random date when we might visit the Banff School; and these are some of the activities we might find. A school of Fine Arts operating the year round, serving 600 students in the summer and 150 in the winter session; a centre for Continuing Education providing one hundred courses of from one week to six weeks' duration every year to over 5,000 people; a top-notch School of Business Administration, offering two terms per year to 150 senior executives from Canadian business, industry and Government; a first-class Preparatory School for fifty boys and fifty girls filled to capacity each year and with a waiting list booked ten years ahead; a Regional Centre for training Recreational Leaders and Physical Educationists, with a seven-month term registration of one hundred and a short-course program serving three hundred people per year; a Training School for Adult Educationists and Community Organization Leaders with an enrolment of seventy-five in the term school, and a short-course program for two hundred people per year; an institute dealing with the Problems of Retirement with a yearly training program to serve one hundred people; a regional

and national Conference and Convention Centre servicing one hundred groups and five thousand people per year; a Retreat for Scholars providing facilities used by 150 people per year; and possibly a Liberal Arts College with an enrolment of five hundred.

On the basis of past experience and on the premise that the capital funds for necessary buildings and equipment will be provided by grants and gifts, such a program, providing for the education of 7,500 people per year, plus accomodating five thousand conference and convention delegates annually, could be ninety per cent self-supporting and without too great difficulty could be one hundred per cent self-supporting from the standpoint of operation and maintenance.

Such, in sketchy outline, is a tentative plan of what might be done if we have the imagination, determination, courage and resourcefulness to mobilize our resources and bring them to bear in meeting human needs in the second half of the twentieth century.

CONCLUSION

THE STORY OF THE DEVELOPMENT OF THE BANFF SCHOOL of Fine Arts and the Centre for Continuation Studies is the story of a great co-operative undertaking. The credit for such success as it has achieved over the last twenty-four years belongs to no one individual nor to the University of Alberta alone. Rather such credit as may be due is shared by a number of institutions, by businessmen and business institutions, and not least by a staff of talented and generous teachers; also by hundreds of students who, by making the most of the opportunities that were offered them, have more than justified the expenditure of time, energy and money that has gone into the program so far.

The Banff School took root in and survived five years of soul-searing depression. Just as it was emerging from that ordeal six years of war posed a further threat to its survival. Through these eleven years which might have caused a less rugged plant to wither and die, the School continued to grow and gather strength. The growth during those years was a justification of faith and a demonstration of man's enduring hunger for those values in life which only come from the cultivation of the mind and spirit.

The growth since the war, the acquisition of physical assets, and the ability of the School to maintain itself at small cost to the taxpayer, have been encouraging demonstrations of what can be done when freedom of action and initiative are allowed free rein.

The Banff School has grown and prospered primarily because it satisfied a need in the minds and hearts of the Canadian people. It has grown because all who have come in contact with it have caught some of the contagious enthusiasm that has come from a staff of distinguished artists from three continents, who have seen in the Banff experiment a justification of themselves and of the place of the arts in everyday living. It has grown and prospered because hundreds of students, from all over America, have found satisfaction, encouragement and recognition there. Enthusiasm is infectious: the enthusiasm of the musicians is soon caught by the painters and the students of the theater, by the writers and weavers and ceramic craftsmen, until the students of all the arts, united by a sense of common purpose, go forth as missionaries to convert others.

It has grown because people find in the Banff setting the gift of beauty and the gift of tranquillity. They gain perspective, inspiration and humility, and a sense of human comradeship that is good for the soul. The Banff School has grown because it was imaginative and daring, and because people were not afraid to work hard and plan big; because the people who built the Banff School were not afraid to build something bigger than themselves.

"Make no small plans, they hold no magic to stir men's blood." That is a noble sentiment and a stimulating challenge. It is in that spirit the Banff School has been conceived and nurtured and it has been for one, who had the good fortune to be a pioneer, a gloriously exciting and rewarding adventure. But this is only the beginning.

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46

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